

Philosophical Sketchbook

Idea Maps, Etymologies & Neologisms

by Edwin VanGorder



Philosophical Sketchbook

Idea Maps, Etymologies & Neologisms

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These are verbal visual union -intersection- opposition as morphological arrows or common denominators of movement in mind and matter as their topography is morphed. My medium of cyber drawing is a kind of motion sensor and from the overtones of surveillance I build the effectuating archive as the interactive voice -report-resonance of the visual verbal doppelganger known as rhetoric and its semiotic configurations which embed phenomenology to perception as apperception.

Idea Maps and Art Etymologies & Neologisms

HXH/η/μ/ξ/Μ
>humer
5.

simultaneously illustrate the Story Of The
Stone and Soul Mountain

= critiques of the Fall of the Northern Song
and the Cultural Revolution....

aesthetics and pragmatism:

How are generalizations instrumental?

How are they instruments?

What's the difference?

(connection and connexion)

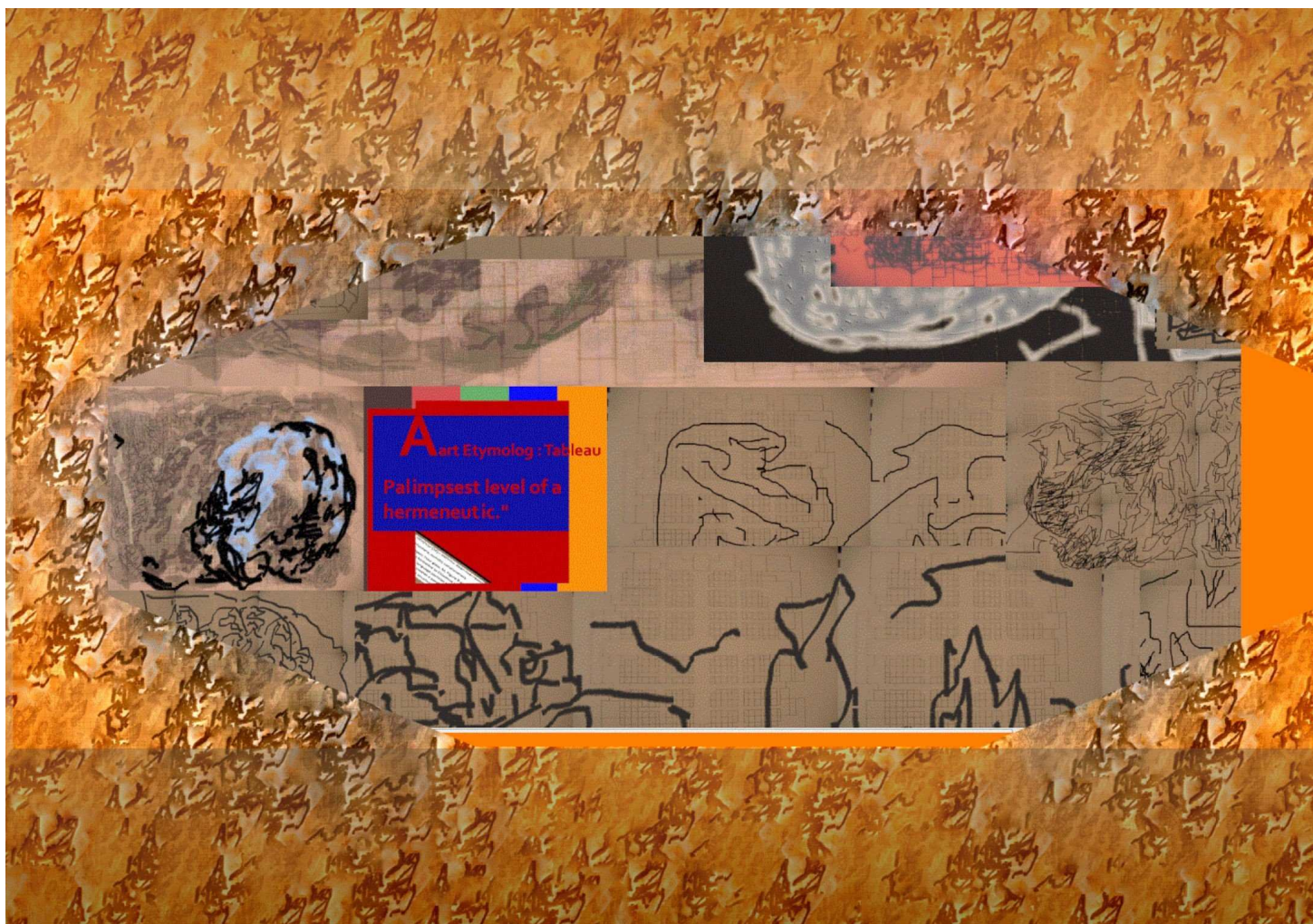
HXH/n/μ/{M
>humer
5.

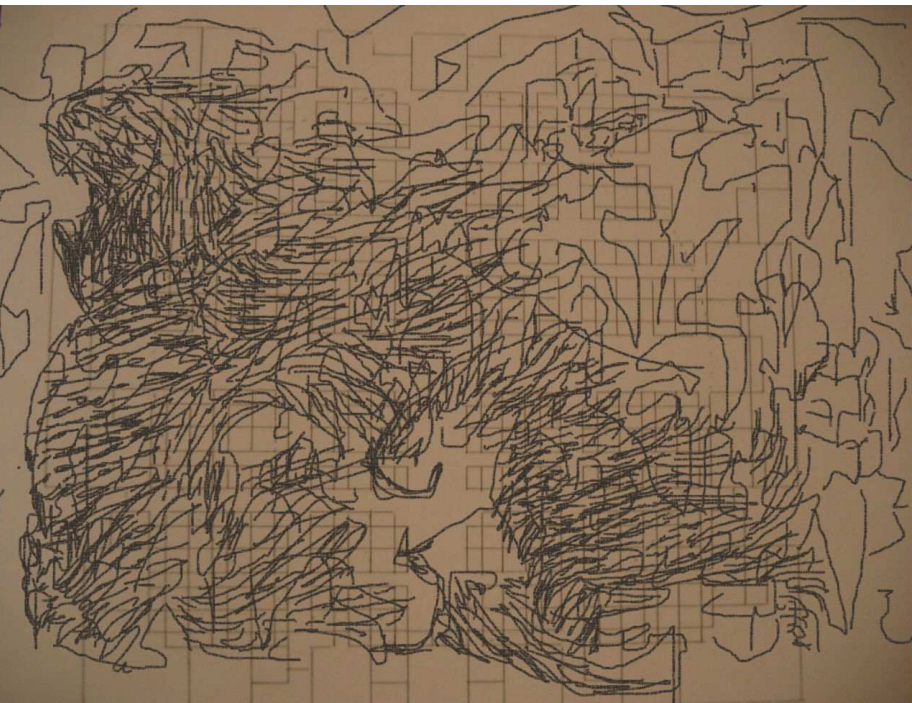


Generalization as an instrument or rhetoric of persuasion differs from an imitative rhetoric in which generalization affects effectuation rather than affects effect. Generalization as a surprise is the opposite of generalization as a status. Indexical to steric context of determinations not open to a colloidal, immersive osmotic consciousness.

Inspired John's early works similarly differentiated the term "demonstration" from associations of canonical identifications towards the politics of the time in which "demonstration" touched upon the collective subconscious at its awakening and discomfort.

Romanticism had the conviction that the conditions of experience provide for themselves but opened out the search for those conditions away from the classical canon while, yet, like David Caspar Freidrich allowing the ghosts of such to mark an evidence within the tableau.

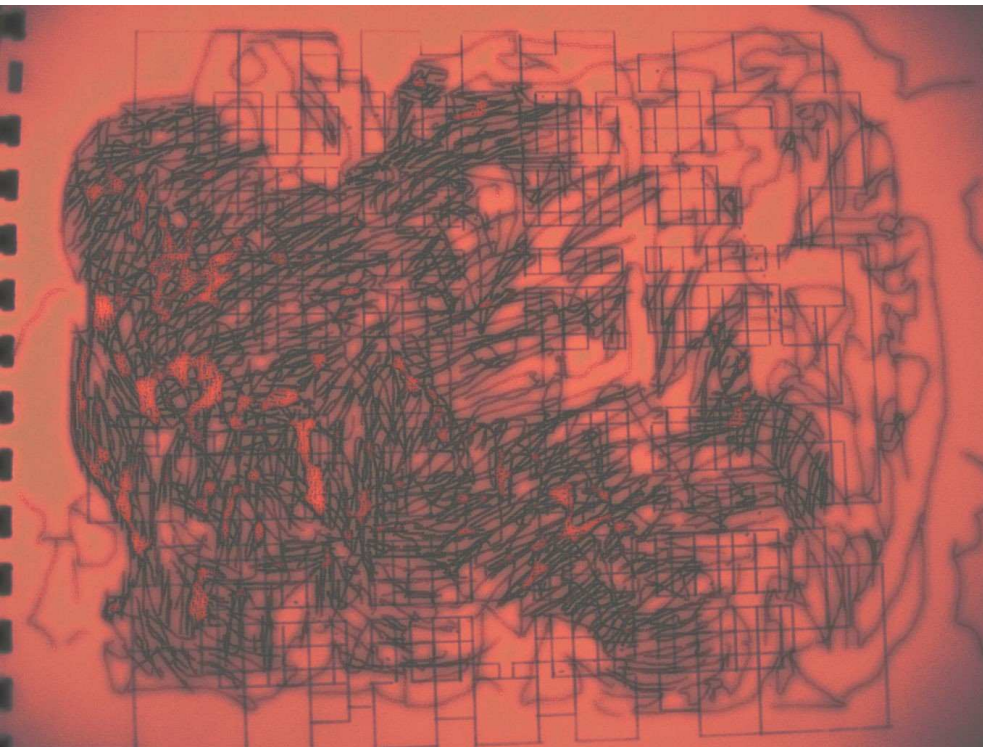




Aart Etymology

language: Linge- tounge
 guage-> pledge as in glove-to throw down
 throwness of signification
 nominal(nomos) usage-custom

HXH/11/11{M}=HXH=hu: dawn-roar-report
 -humera, osmotic consciousness
 object: hour glass, M, Figure 8 as
 is formative to Chiasmus
 language particles
 creates a parallel
 structure



Aart Etymology

Trope: Chords -Threads
and Strings of Association

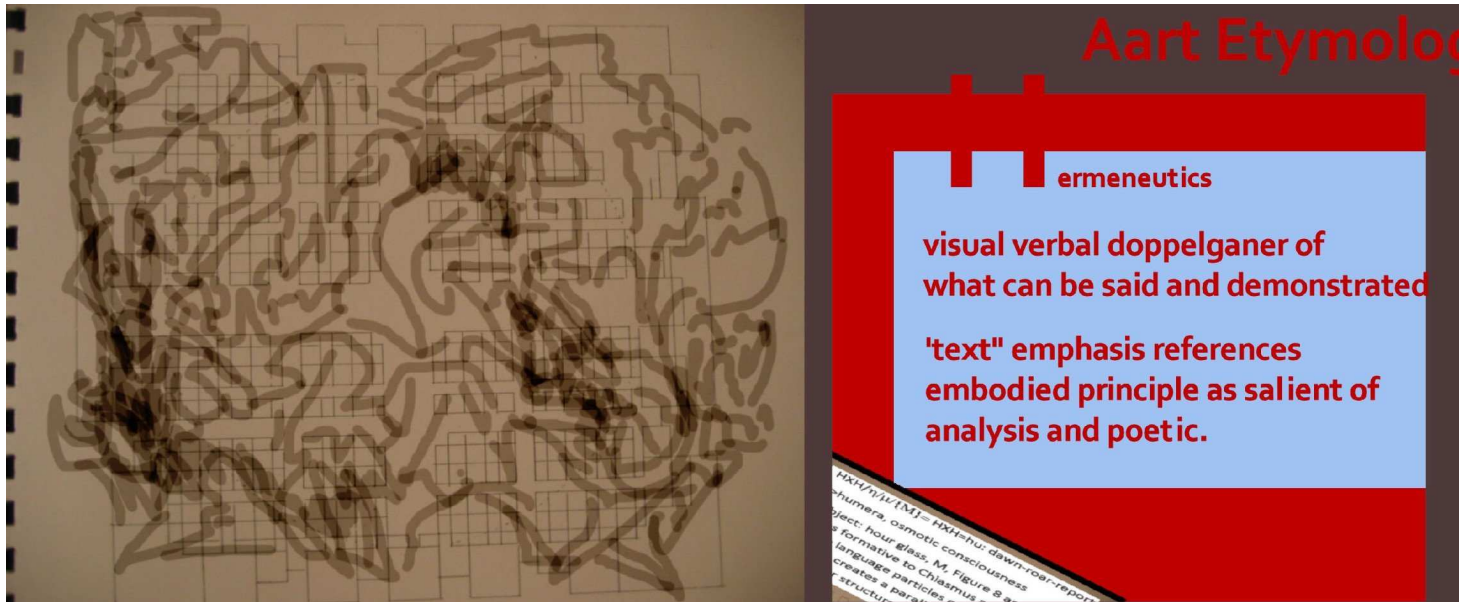
HXM/HU (M) = HXH=hu: dawn-roar-report
-humera, osmotic consciousness
ject: hour glass, M, Figure 8
e formative to Chiasmus
language particles
creates a parallel
structure

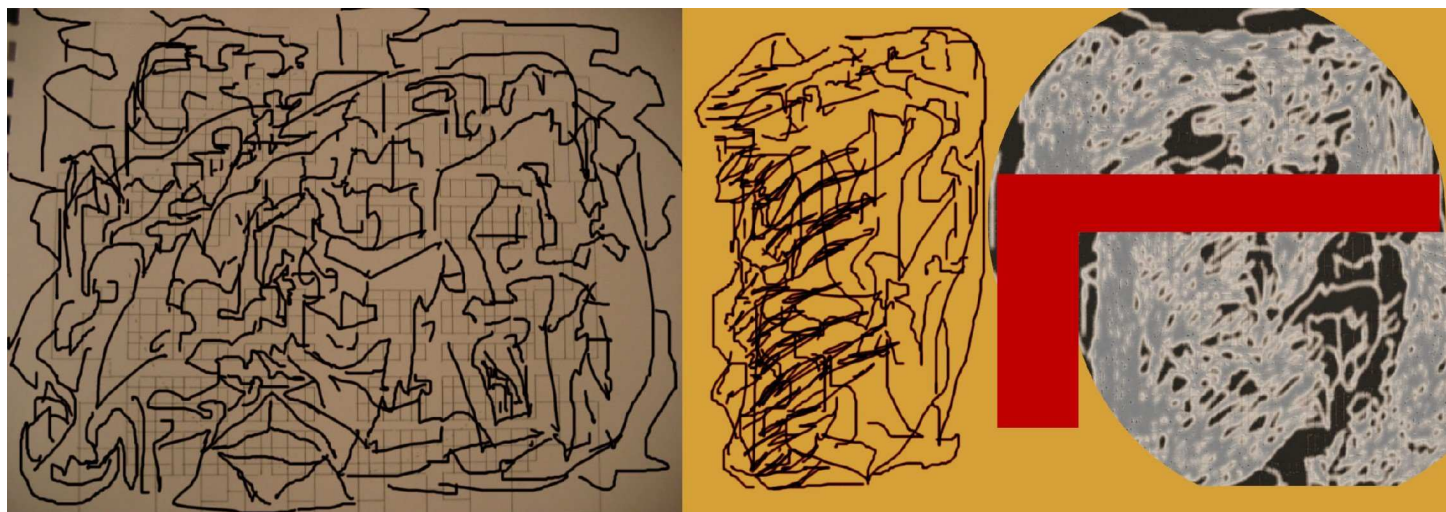


neologistic term for topology

: common denominators
through status of change

$HXH/n[\mu(M)] = HX$
 humera, osmotic co
 object: hour glass, M,
 s formative to Chias
 language particles
 creates a paral
 r structure





Process art

Because I view my medium as a motion sensor with cultural overtones of surveillance (archive for one) my art may fit into the by now rather antique idea of process art but I revel in antique ideas and can reorient to an early article I wrote for the Drawing Research Network on the thematic of Does Abstract Art Propose a Meta Material?.... My interest at the time was and remains to identify morphology as a principle shaped by “rhetoric” as associative catalyst of interactive configurations and embodiments of topology in its neologistic sense of common denominators with expanding base . Identities as topographies thus can reference between trace (diffuse association) and mapping or “rhizome” like substitutions of semiotic morphology meaning the consciousness that one is reading, interpreting to the assumed act of reading, the sense information- the phenomenal to posit a noumenon or thing in itself as a noema or broadly considered construct.

Heidegger says we translate ourselves: so I will: if an opacity invades the previous paragraph it can be reviewed: The idea of engaging ones interests involves also disengaging from occluding contexts, process art suggests the context is motivated internally to find its platform- mood –mode-statement or musical question and answer if you will.

I look towards what linguists call morphemes or elements that transform speech towards meaning at the most fundamental level of sound difference.

Fundamental becomes an interesting word : it can enlist the smallest particle, and in so doing, like the physicists in studying particles go into an endless slide of these subunits until at some point you realize you are not viewing the world but rather your own process of categorization nor is this necessarily a negative critique but rather indeed the semiotic nature embedded to our necessary reading of sense information which does not simply arrive but rather as the Greeks imply- dawns on us.

I give an etymology therefore of “human” which parses hue as stemming from the morpheme structures that process an equivalence between sight and sound, report- roar of the crowd- thunderbolt etc and also dawn, and its humerus or dampness of arrival drying in its own light . In so doing I am looking at an alternative view into “fundamental” in which the Greek word “Appeiron” or substantive whole of that which is always greater than parts gives over to chance the dominance of fate over the will of gods men and heroes alike and is instead oblique, tangential and so in these salient disengaging towards what Deleuze states as “deterritorialization” and Smithson “dedifferentiation”. These concepts arrive in the computer science mode borrowed from Cubism i.e. opposition – union- intersection(in art for example contrasts are oppositions, adjacent passages are intersection and non adjacent passages are union and these “morphological arrows” which constitute appearance of Appeiron.... Show visualization an act of rhythm and meter in which vision and sound or speech oppose as different senses, share realization as intersections and review meaning as union within the art of configuration which is the word Rhetoric that actually means Philosophy.

Being an artist I quickly need to propose a project to get to myself and what I mean therefore the following works are involved with barometric pressure in the sense that Doctors read oxygen content in the body as indicative of our response levels which in turn stem from the fact that we do not breathe by will, but are forced to by barometric pressure in relation to our chest structure... our element of will and response has to do with a complex neurological response system that can modify what is already happening...

Why this proposal? Bohm parses “realize” to “Rhea” or flux.. taking a second look... and the “paradigm shift” we are all familiar with via “Deconstruction” as in the course reexamining the associations and premises of contexts is not only a shift away from dialectic in the sense of one and another theory juxtaposed, but is in the disengage a recognition of discourse- chords threads and strings and in so doing Process art

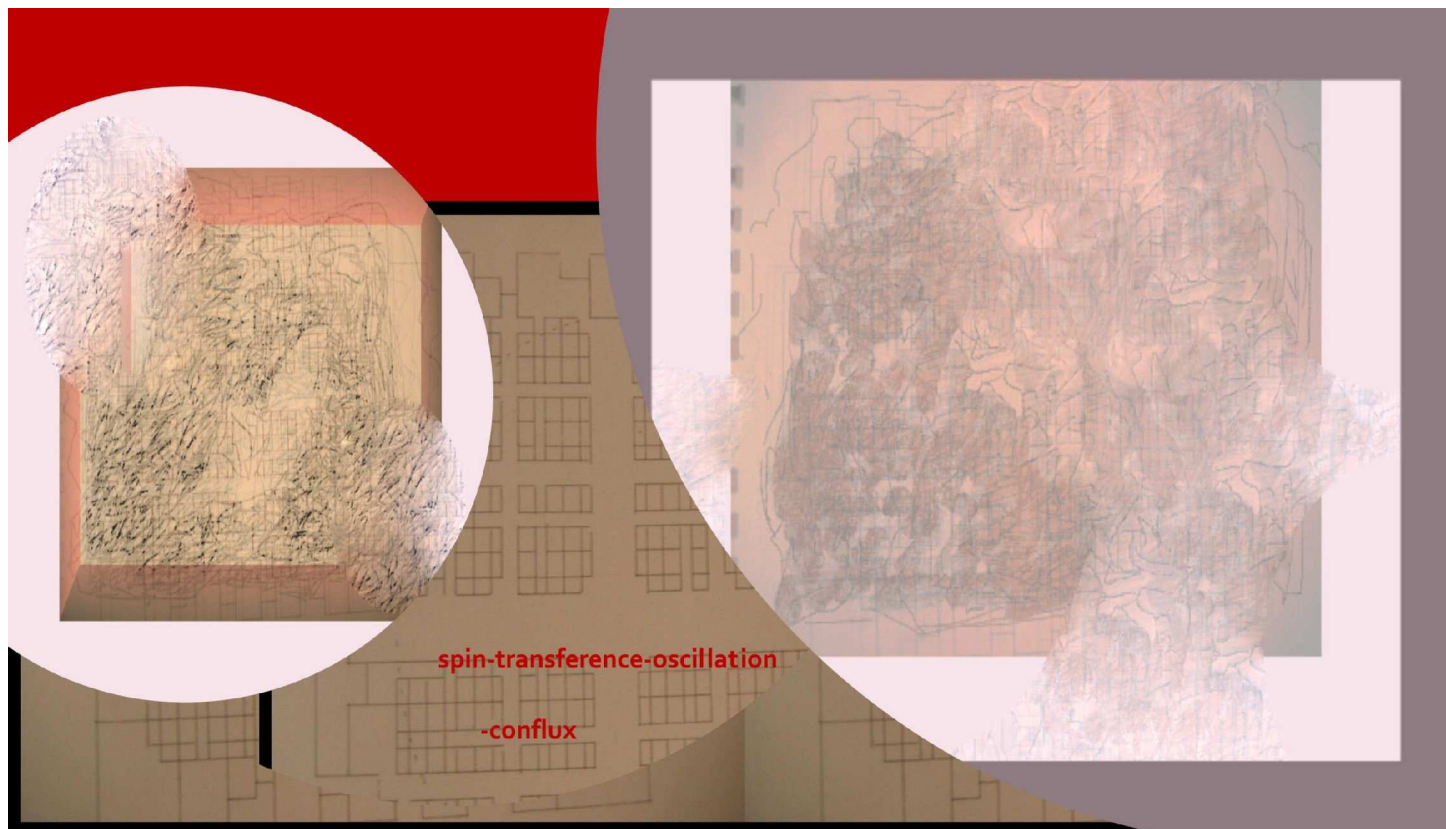
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substitutes an osmotic consciousness similar to that of the Pre-Socratics... Badiou commendably in reviewing Heraclitus and Parmenides towards Lacan ends abruptly by assuming the position that these originals were only reference points for us, not immaculate doctrine and by subtracting or disengaging from awe as overdetermination he brings us to our thrownness which is where we should be insofar as constituting the (fated) need for separation from trauma. Fated need

Heidegger says we translate ourselves: so I will: if an opacity invades the previous paragraph it can be reviewed: The idea of engaging ones interests involves also disengaging from occluding contexts, process art suggests the context is motivated internally to find its platform- mood –mode-statement or musical question and answer if you will.

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HXH/ $\eta/\mu\{M\}$ =HXH=hu
>humera, osmotic
bject: hour
s form-





Throwness

Pre and Post Philosophy





Annotated Dark

Trace/Rhizome

Video Stain of No-Space

spin-transference-oscillation-conflux

Double Hermeneutic and Nachtraglichkeit

Thowness

reflex arc and cyber loop

Salients-Vectors

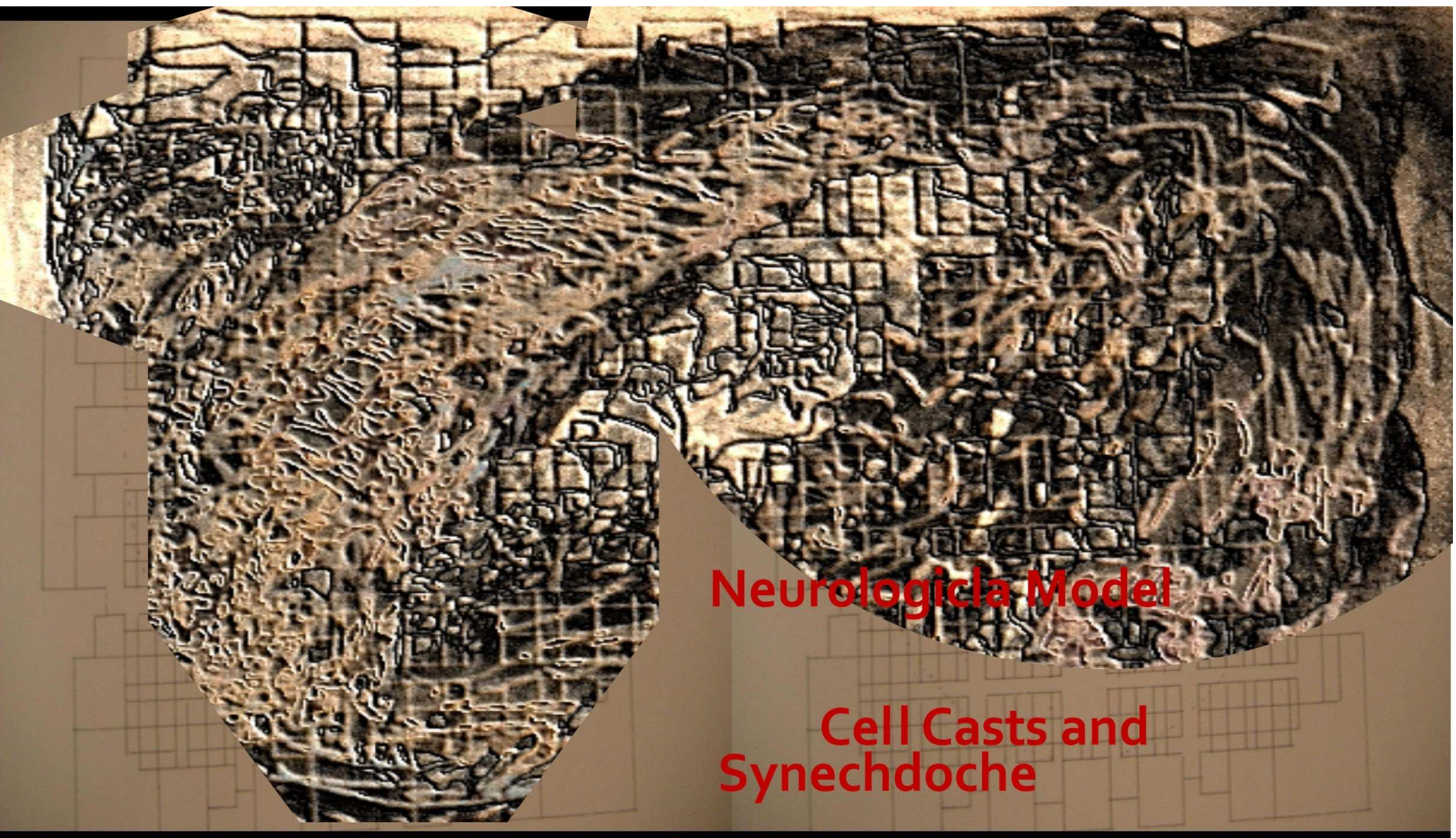
simulacra and antinome

Transformative plane of consciousness

Appeiron- Immanence

verbal visual doppelganger

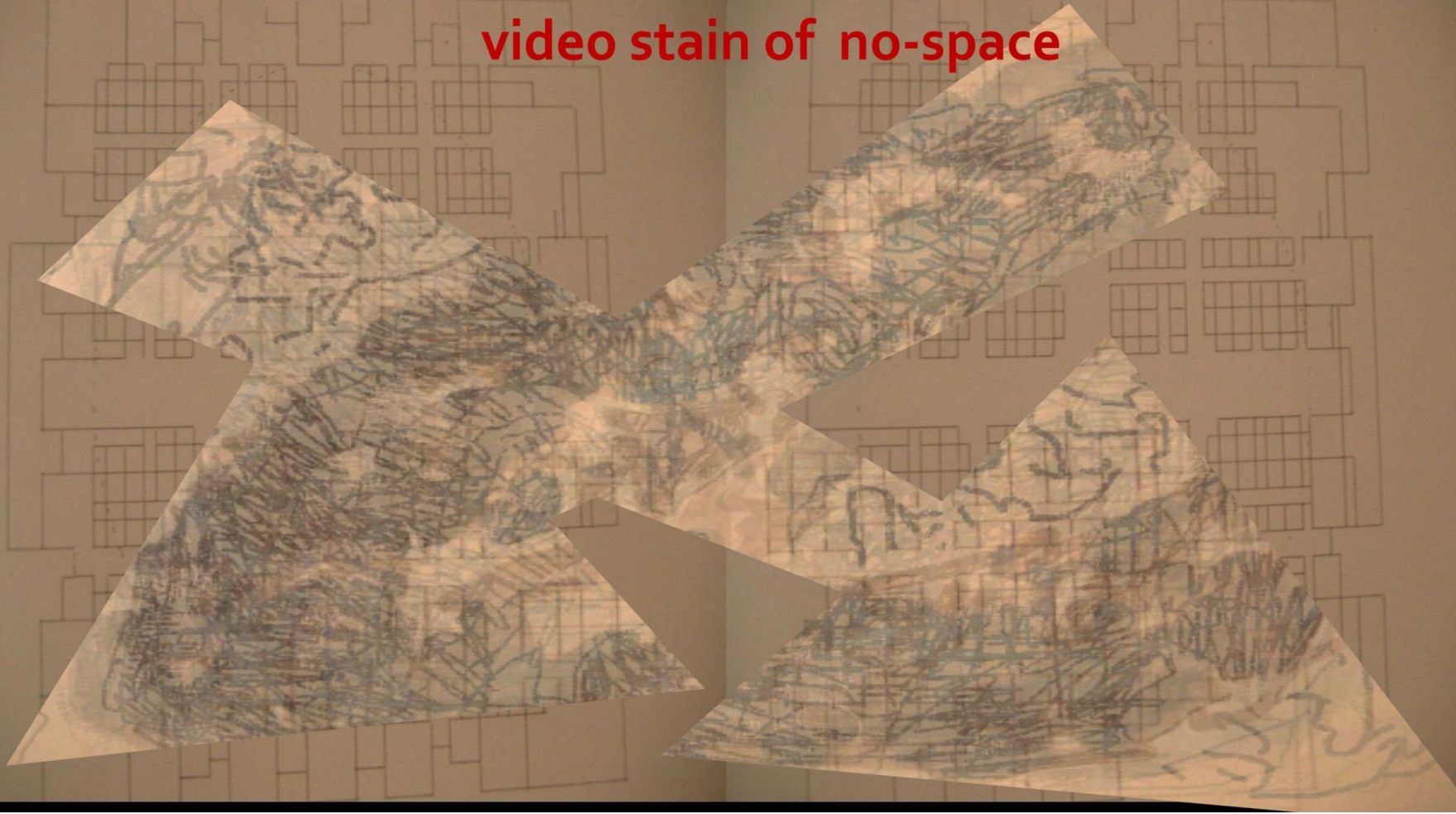
Tuche- Klinaman



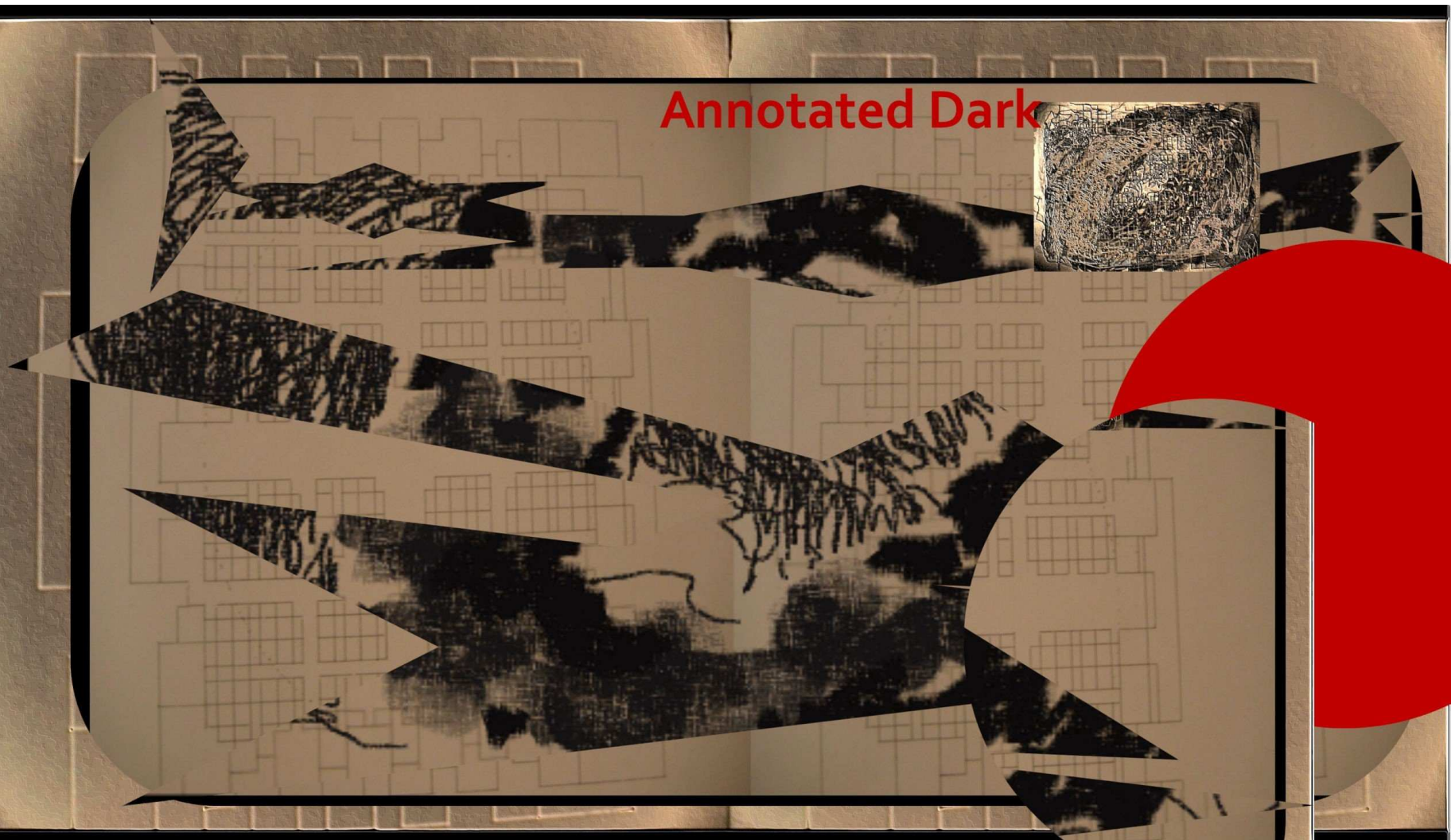
Neurologica Model

**Cell Casts and
Synechdoche**

video stain of no-space

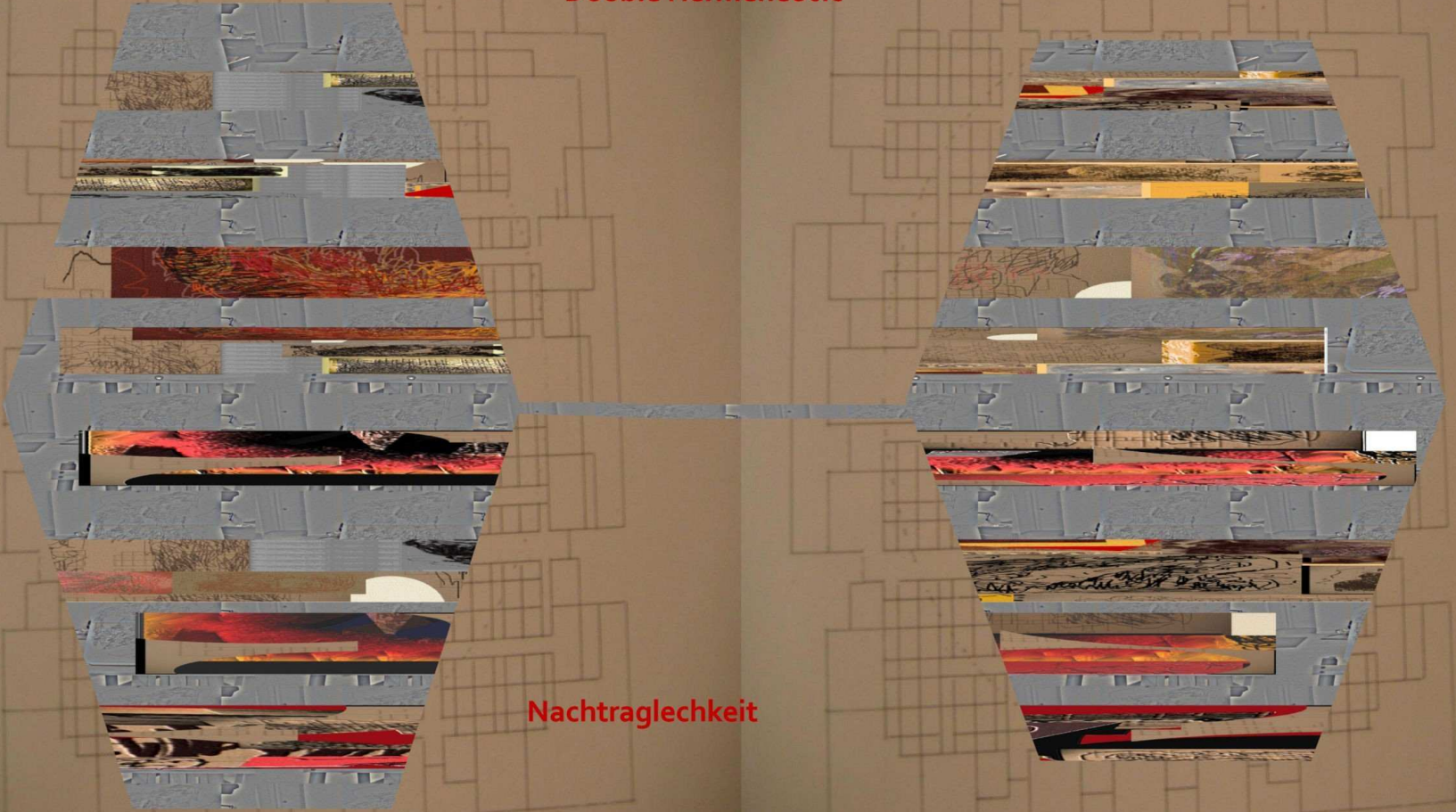


Annotated Dark



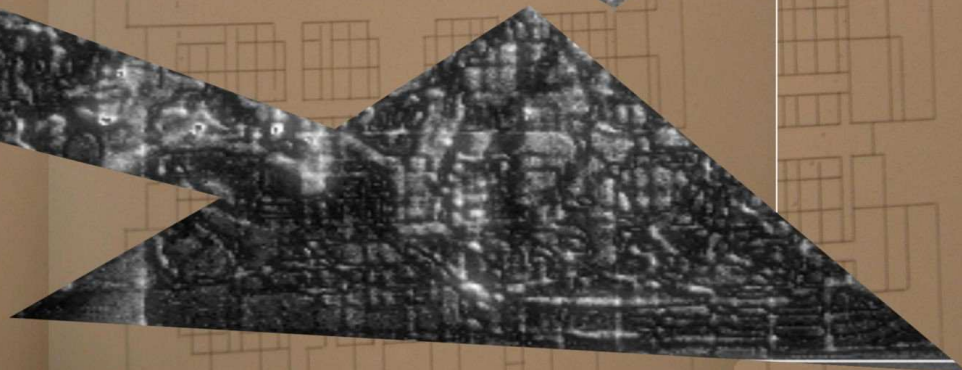
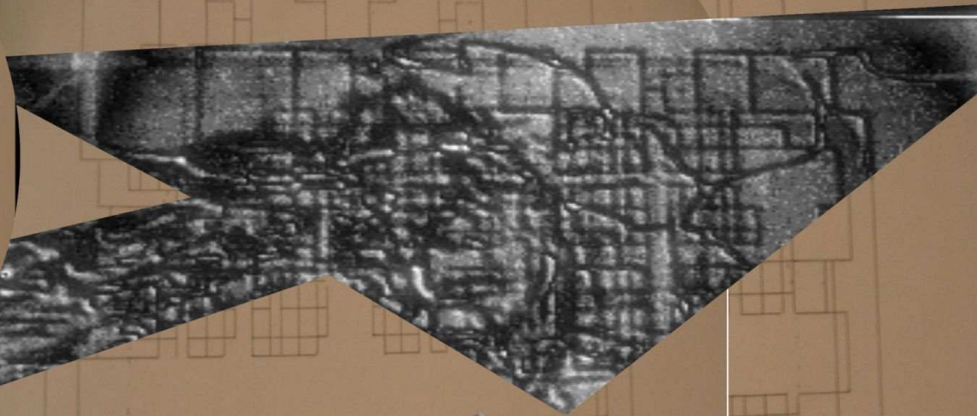
Double Hermeneutic

Nachtraglichkeit



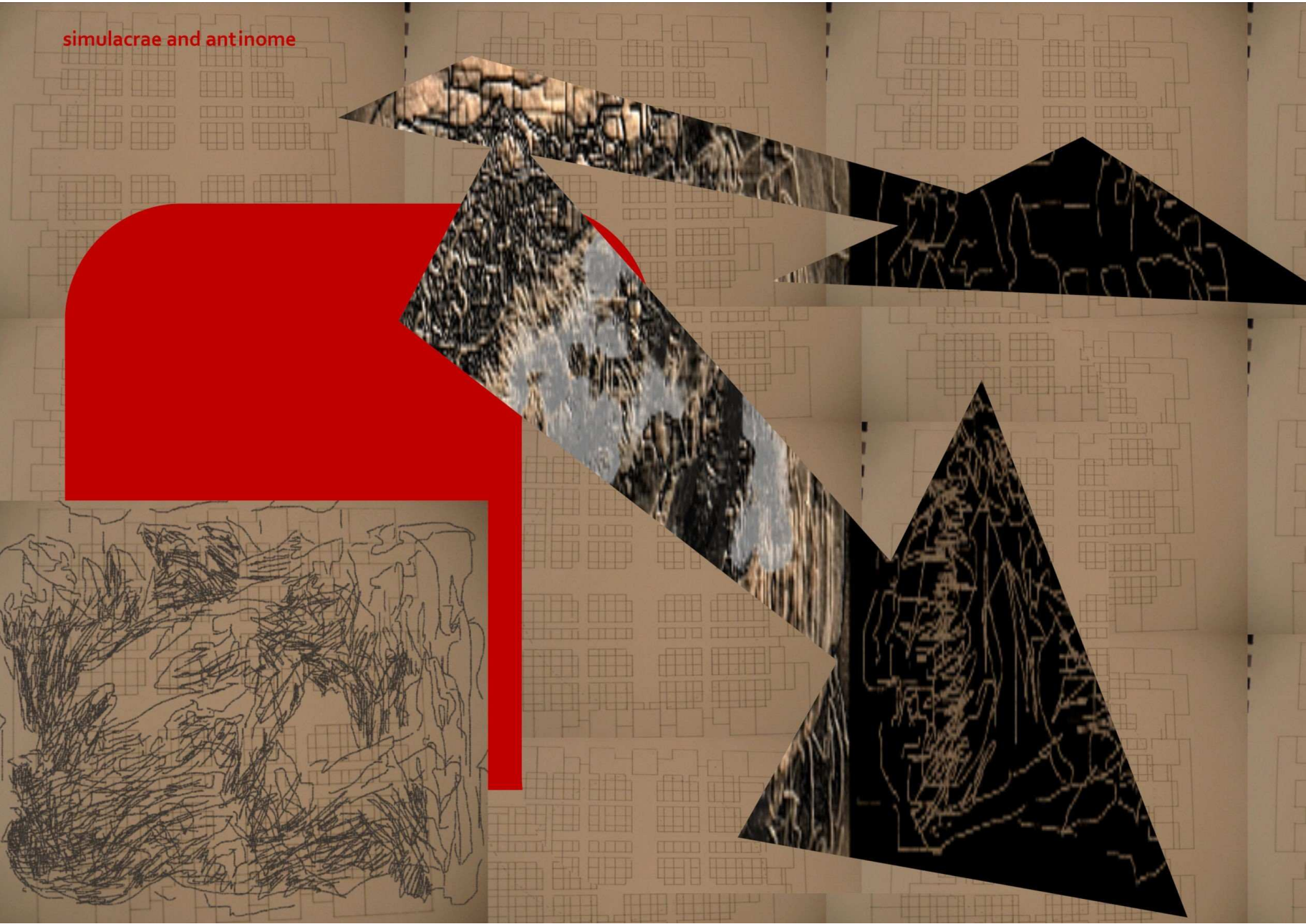


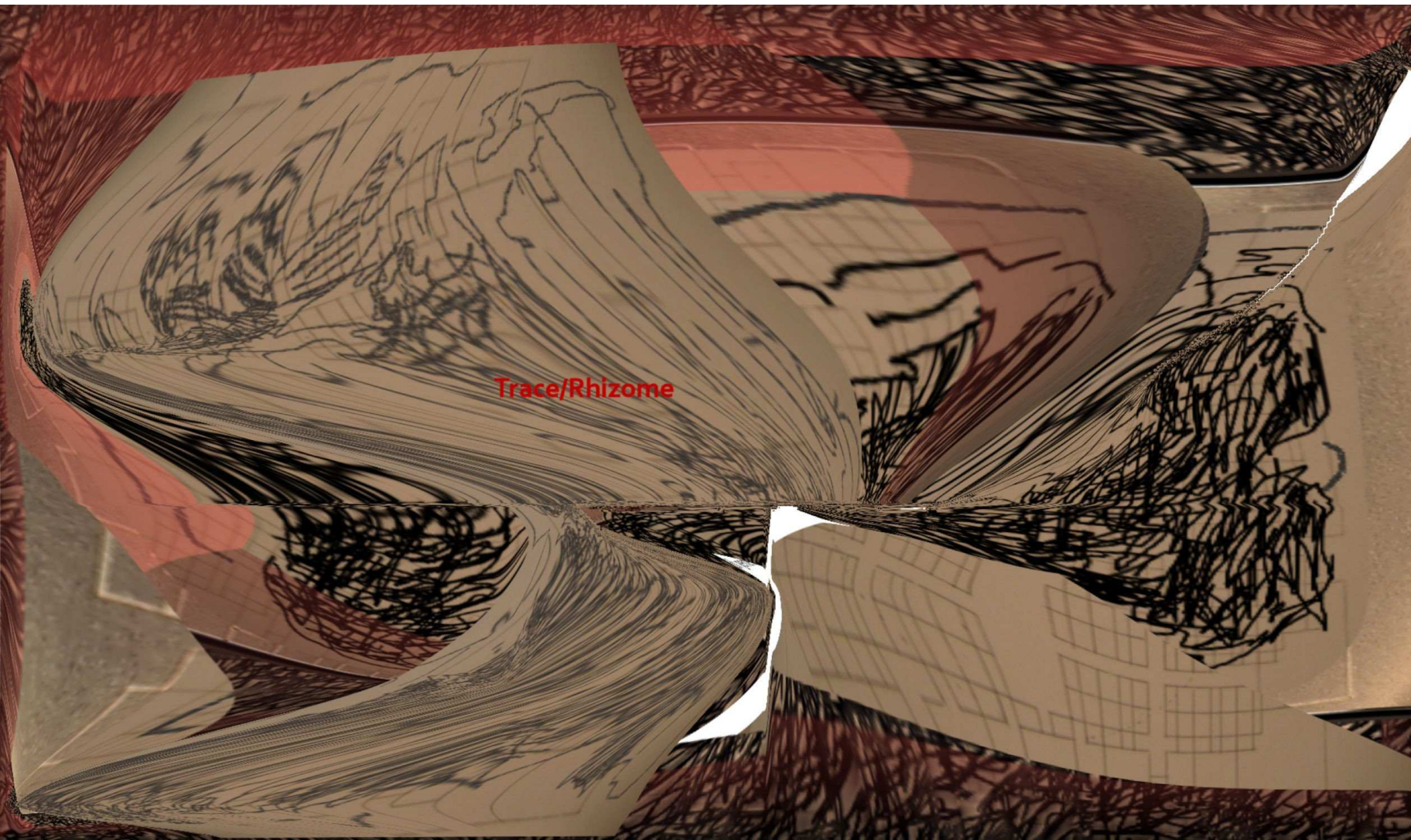
Super Patterns



salients-vectors

simulacrae and antinome

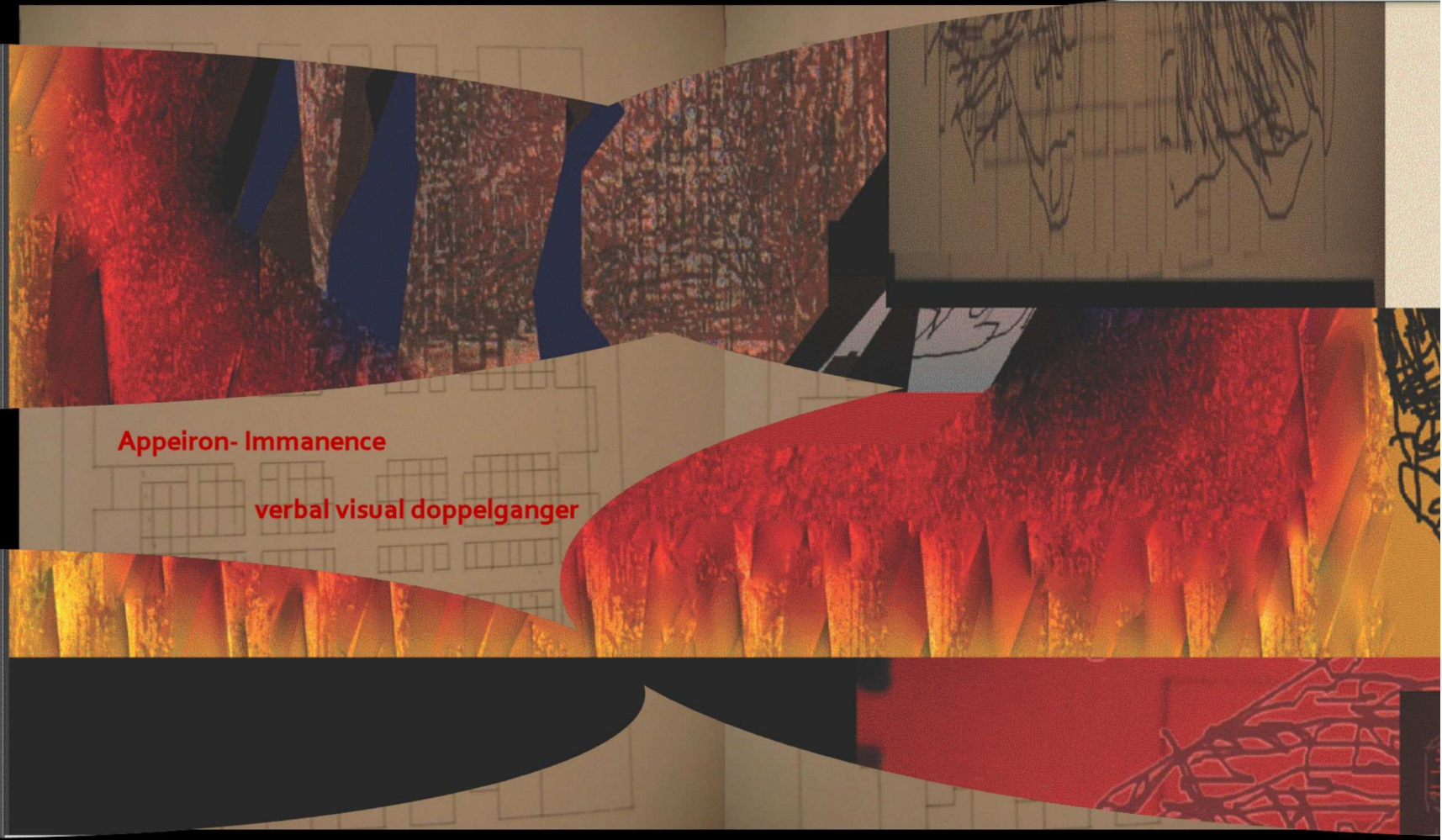




Trace/Rhizome

Reflex Arc and Cyber Loop

HXH/ $\eta/\mu/\{M\}$ =HXH=hu: dawn-roar-report
=humera, osmotic consciousness
ject: hour glass, M, Figure 8 a
s formative to Chiasmus -
language particles -
creates a para-
r structur

An abstract collage featuring various textures and architectural sketches. The background is a light beige color with faint, hand-drawn architectural plans and sketches of buildings. Overlaid on this are several large, irregular shapes in vibrant red, orange, and blue. These shapes have a rough, textured appearance, resembling torn paper or layered fabric. The red and orange shapes are more prominent, while the blue shapes are smaller and more scattered. The overall composition is layered and complex, with the text 'Appeiron- Immanence' and 'verbal visual doppelganger' integrated into the design.

Appeiron- Immanence

verbal visual doppelganger



Aart Etymology

Trope: Chords -Threads
and Strings of Association

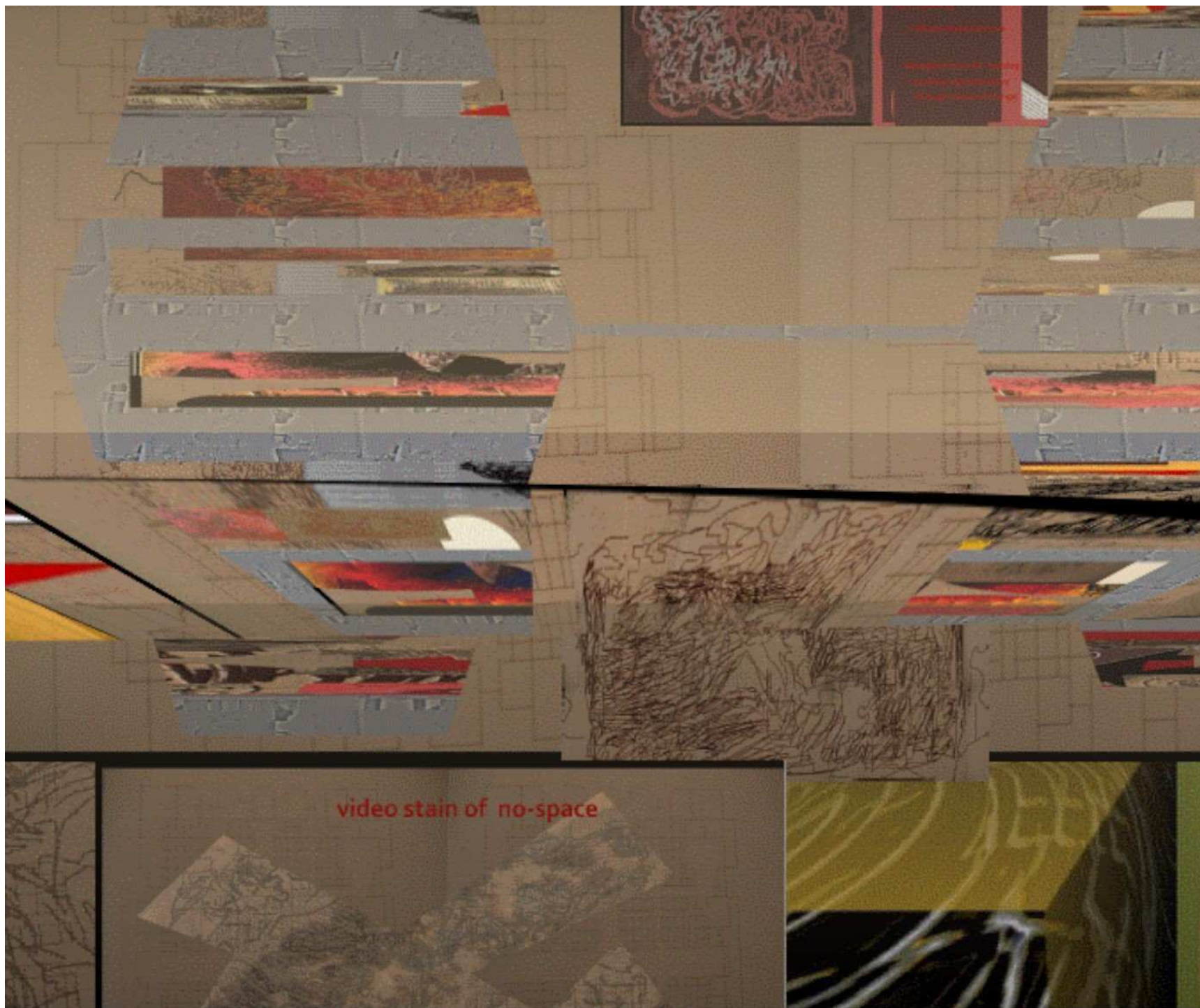
Double Hermeneutic



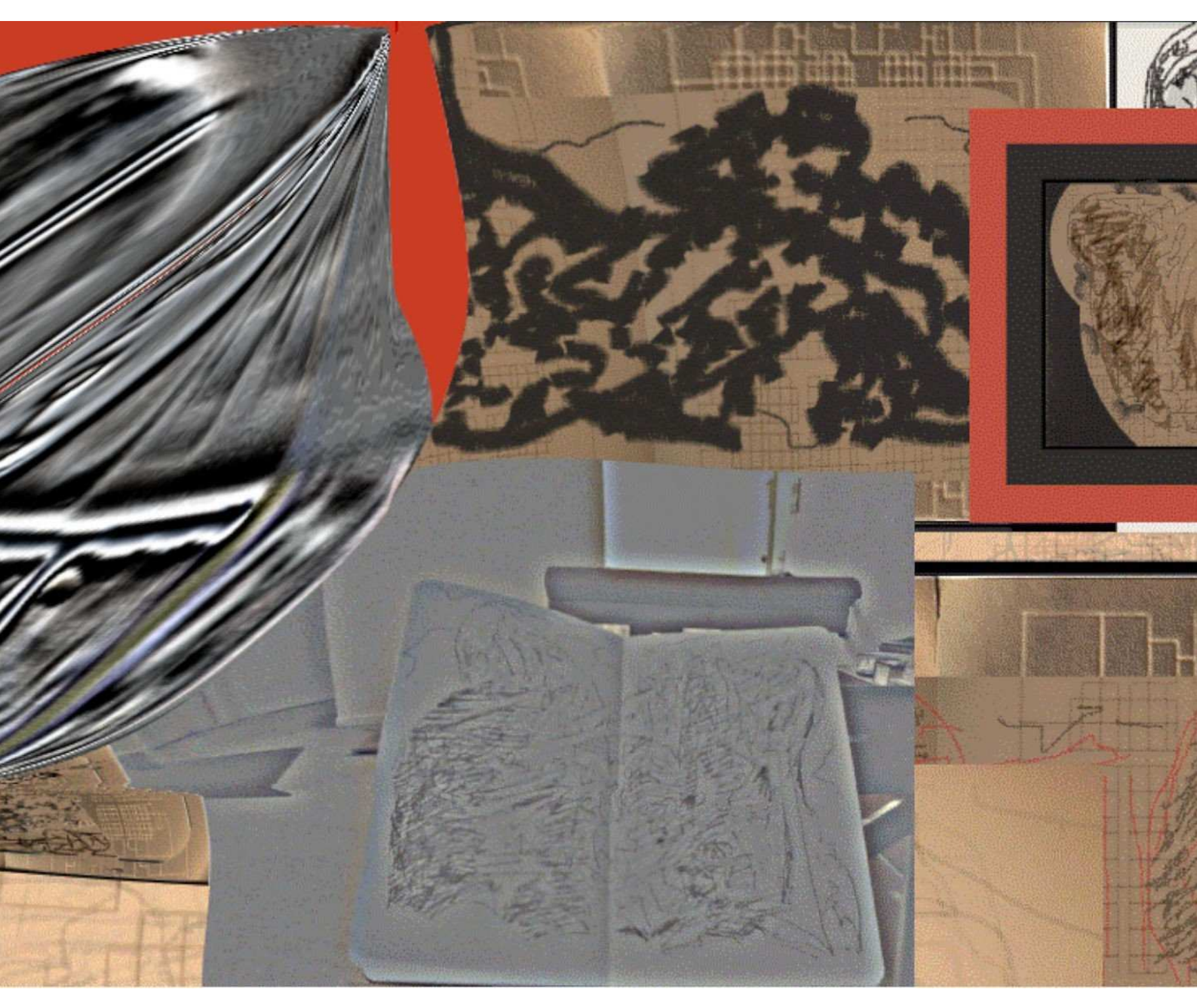
in-transference-oscillation

-conflux



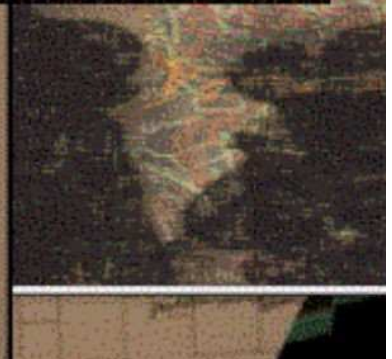




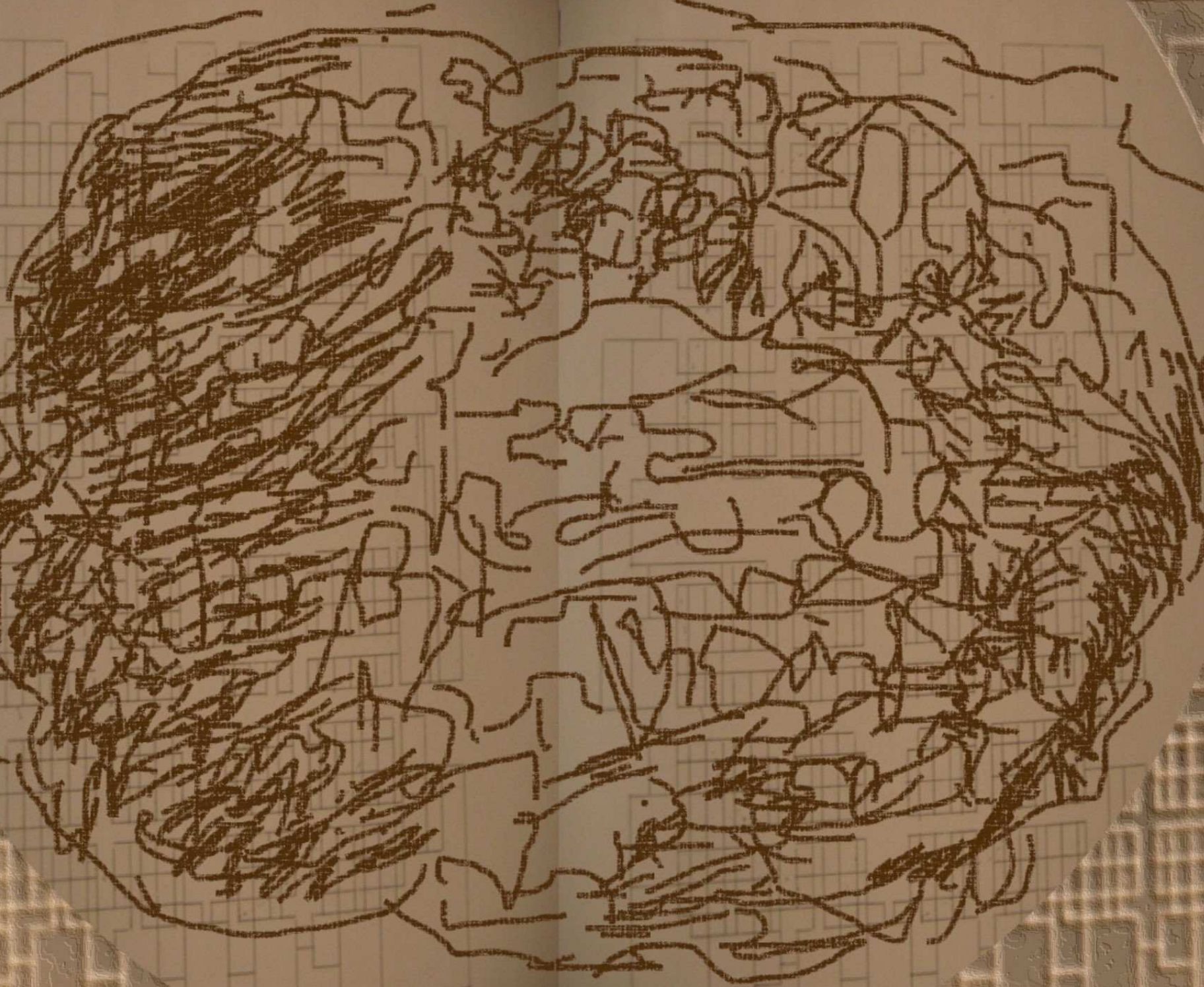


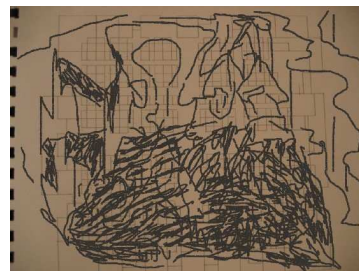
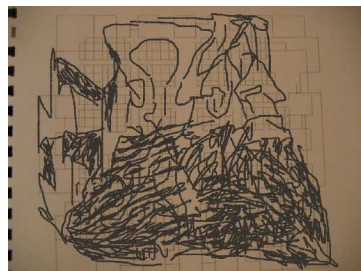
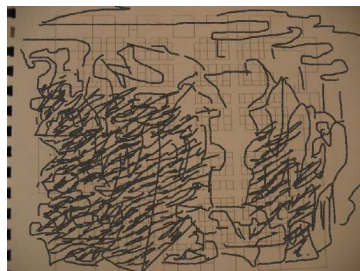
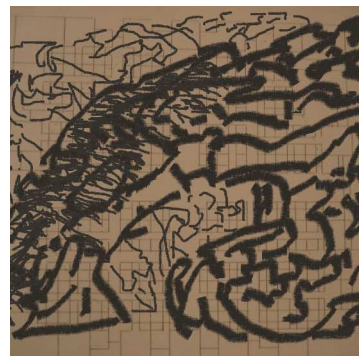
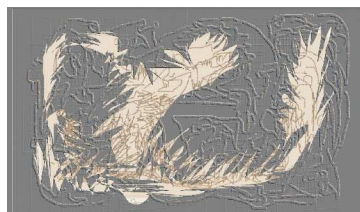
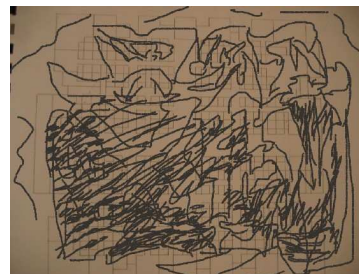
Trope: Chords -Threads and Strings of Association

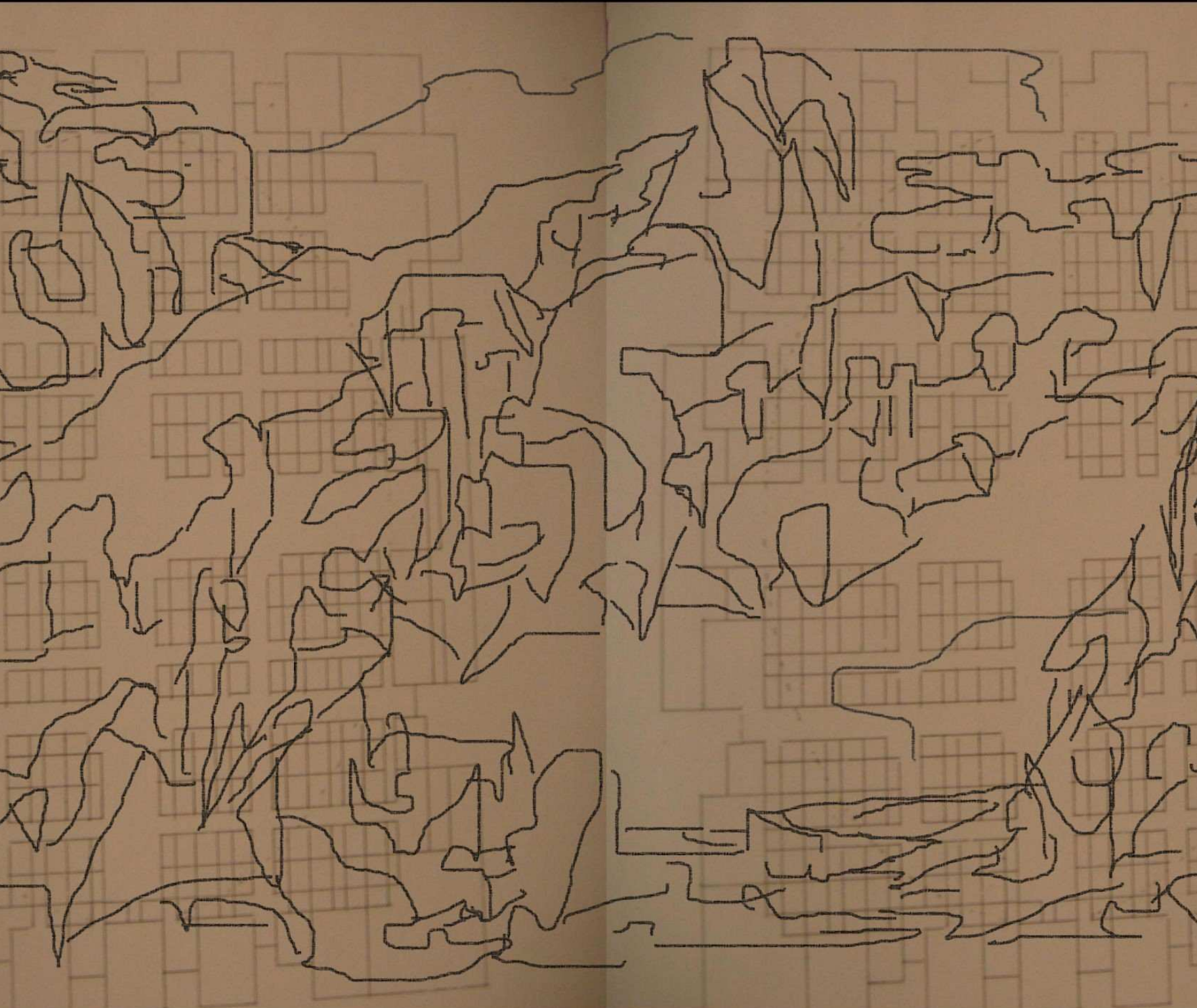
le Hermeneutic

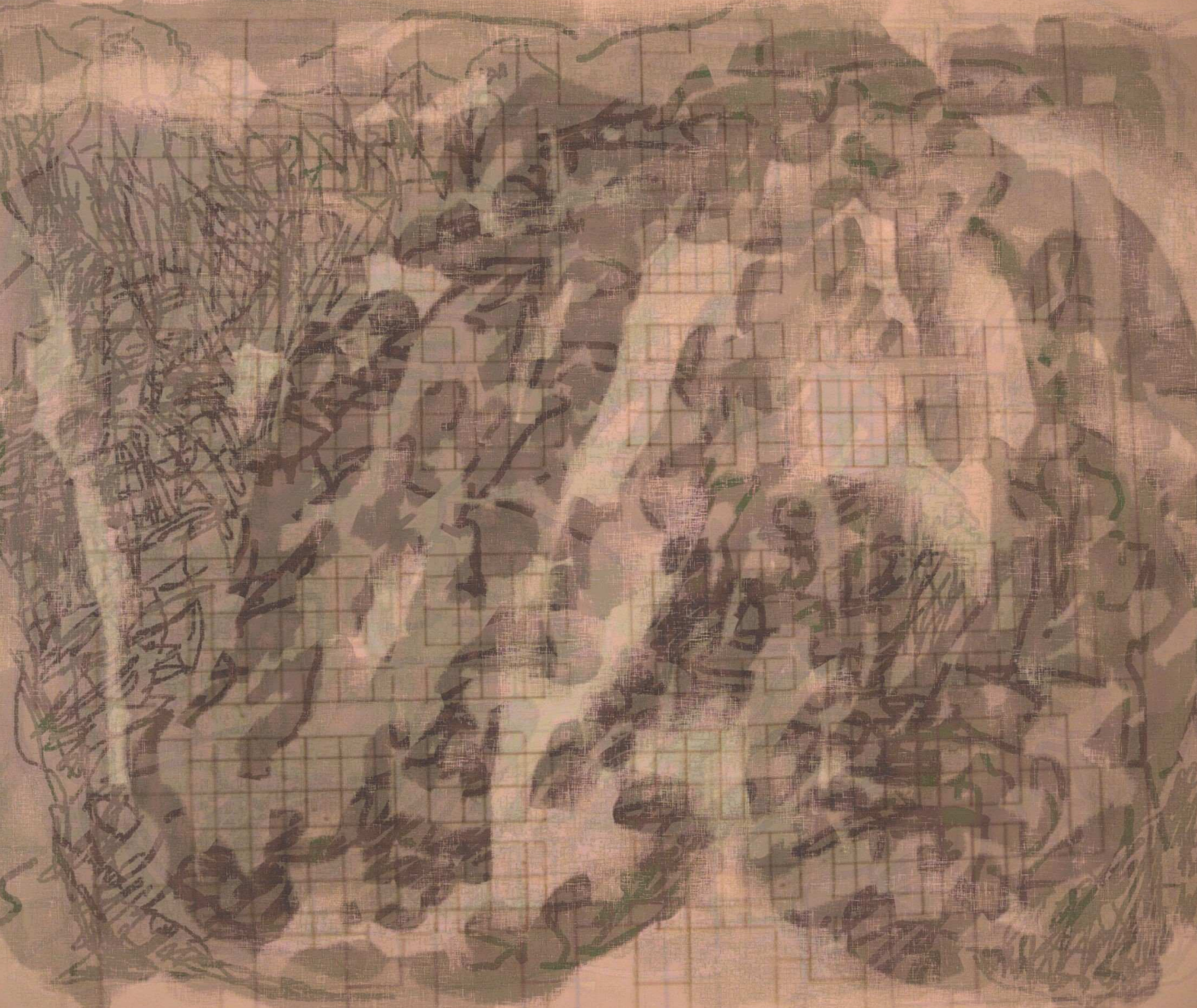


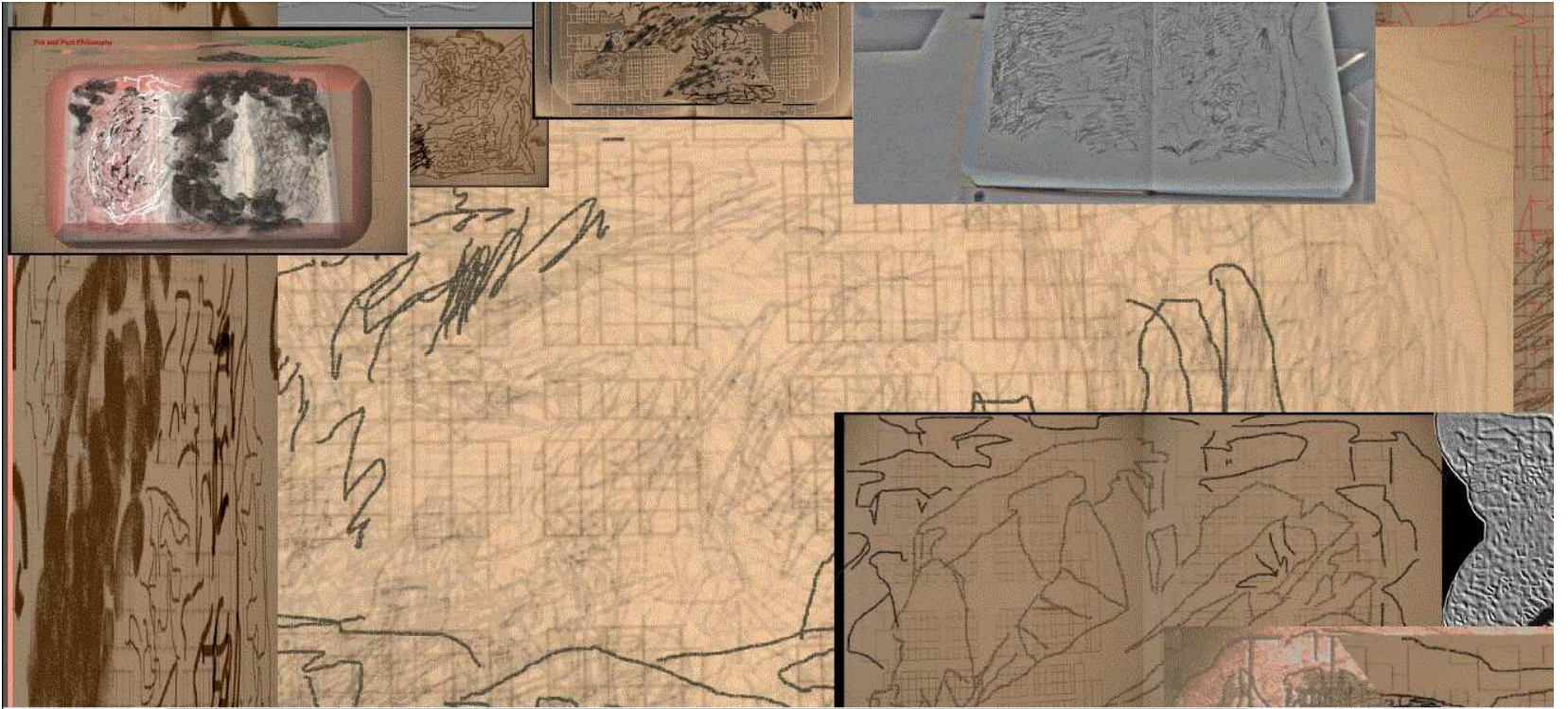


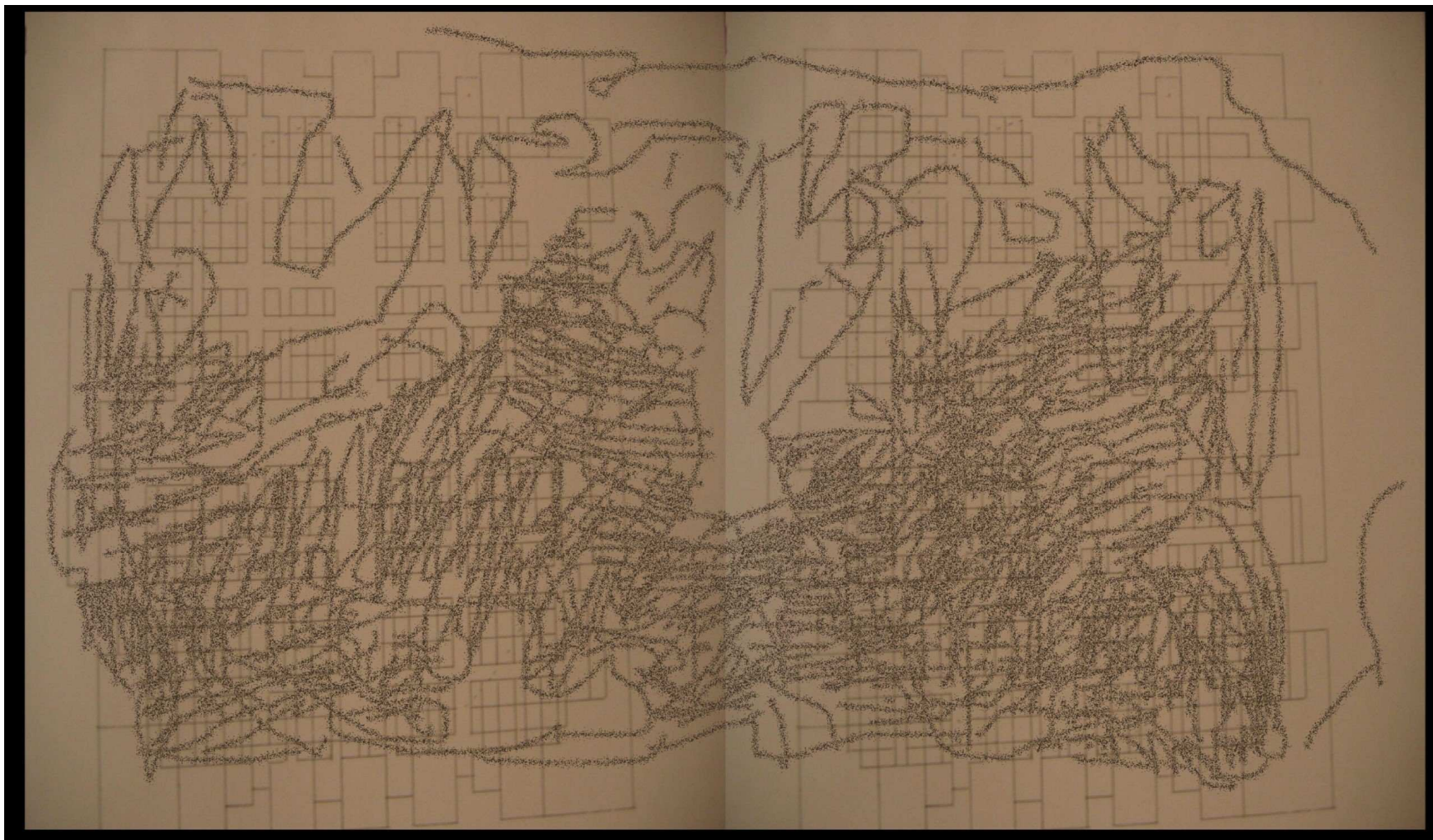


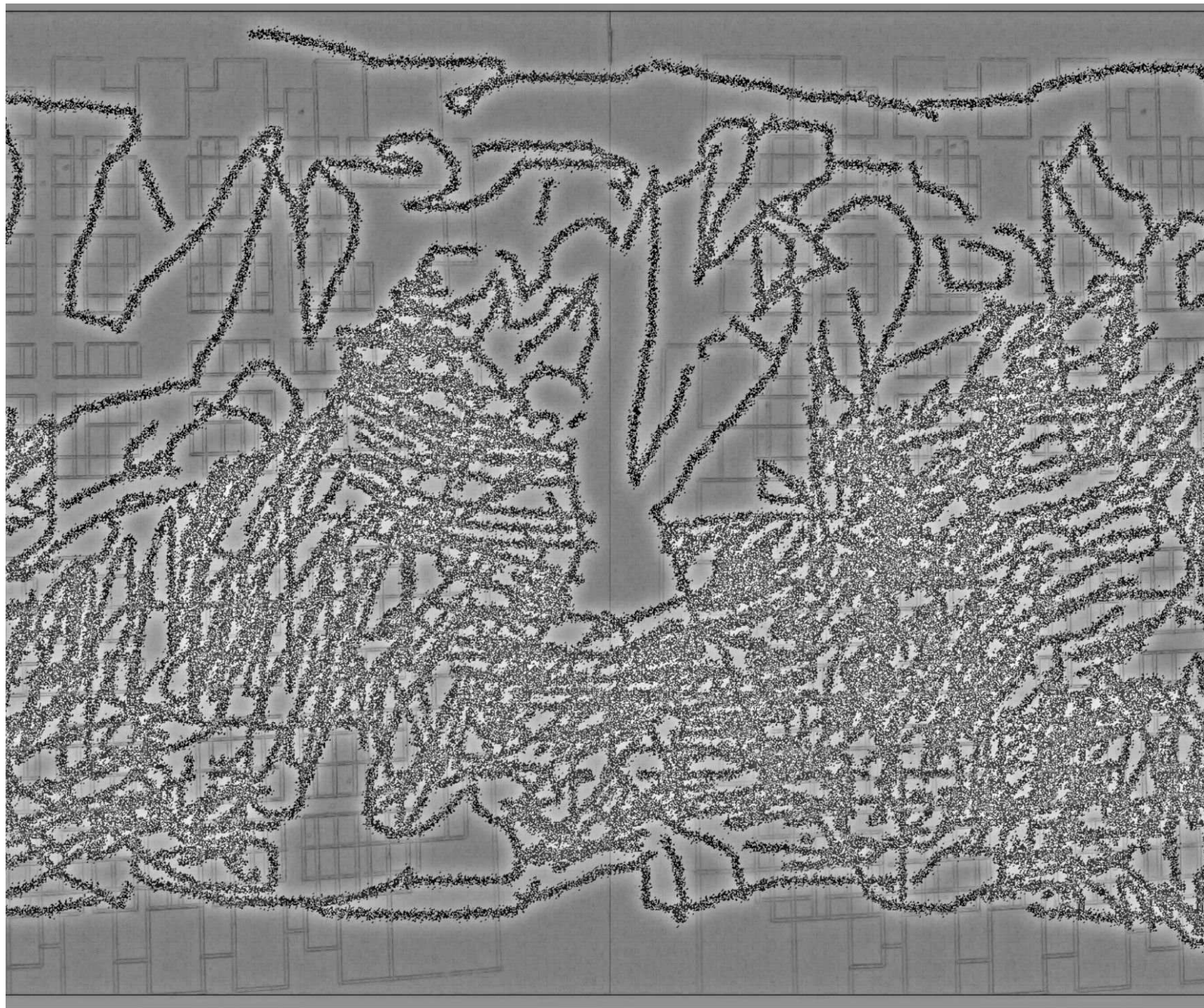












grasping at straws like the Iching

tounge and groove

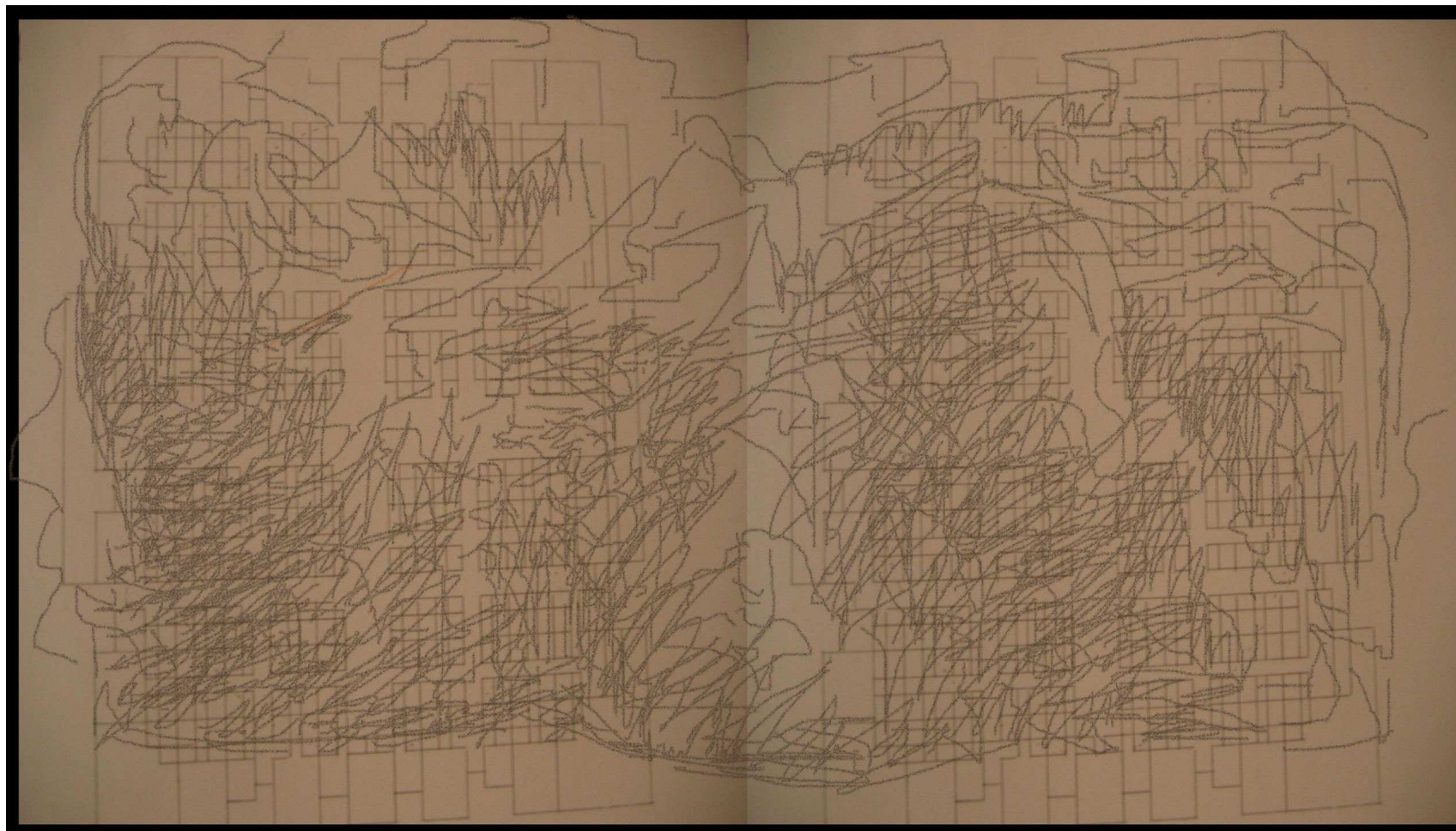
percept and precept

silent movie logic-> video stain of no-space

Pre and Post Philosophy..... intuitive base of PreSocratics intuition and discourse
pragmatics....credibility as environmental

-----idea of context has change toward an osmotic and PreSocratic intuition
.....idea of environment has changed to same degree

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
sject: hour
s form



cyber drawing pre and post philosophy in

the axis axes and praxis

of interactive

hermeneutics and topologies

motion sensor of media

set theory

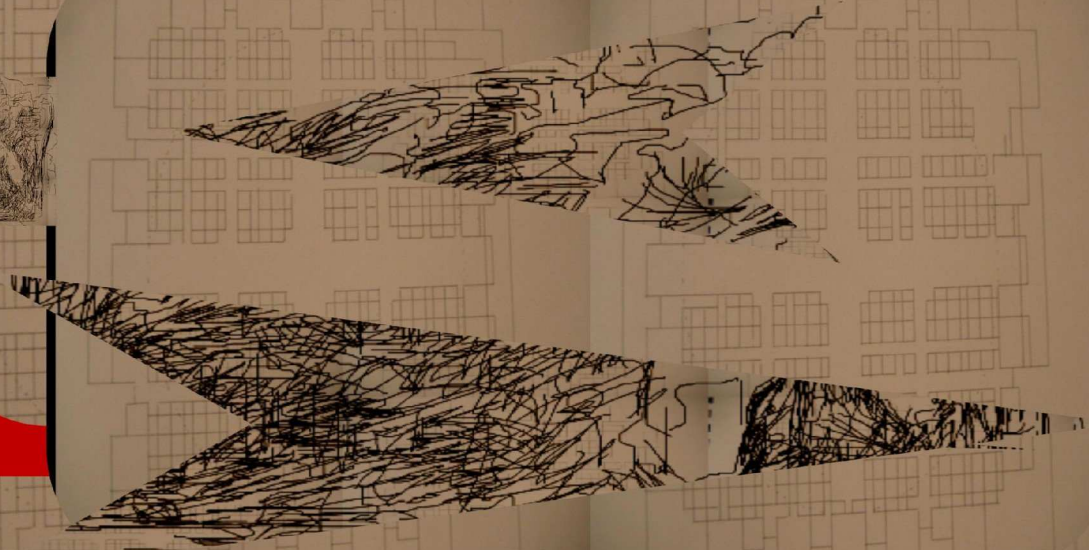
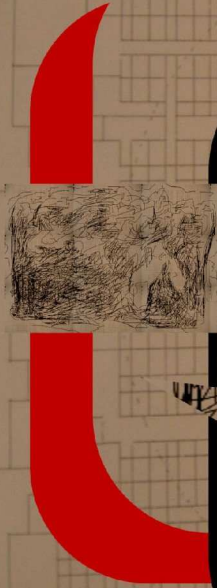
interactive fields

Alice in Wonderland: cut, shuffle , scroll: hermeneutics of scroll/-> cyber scroll

Rabbit late for date because a bull rabbit : bulletin

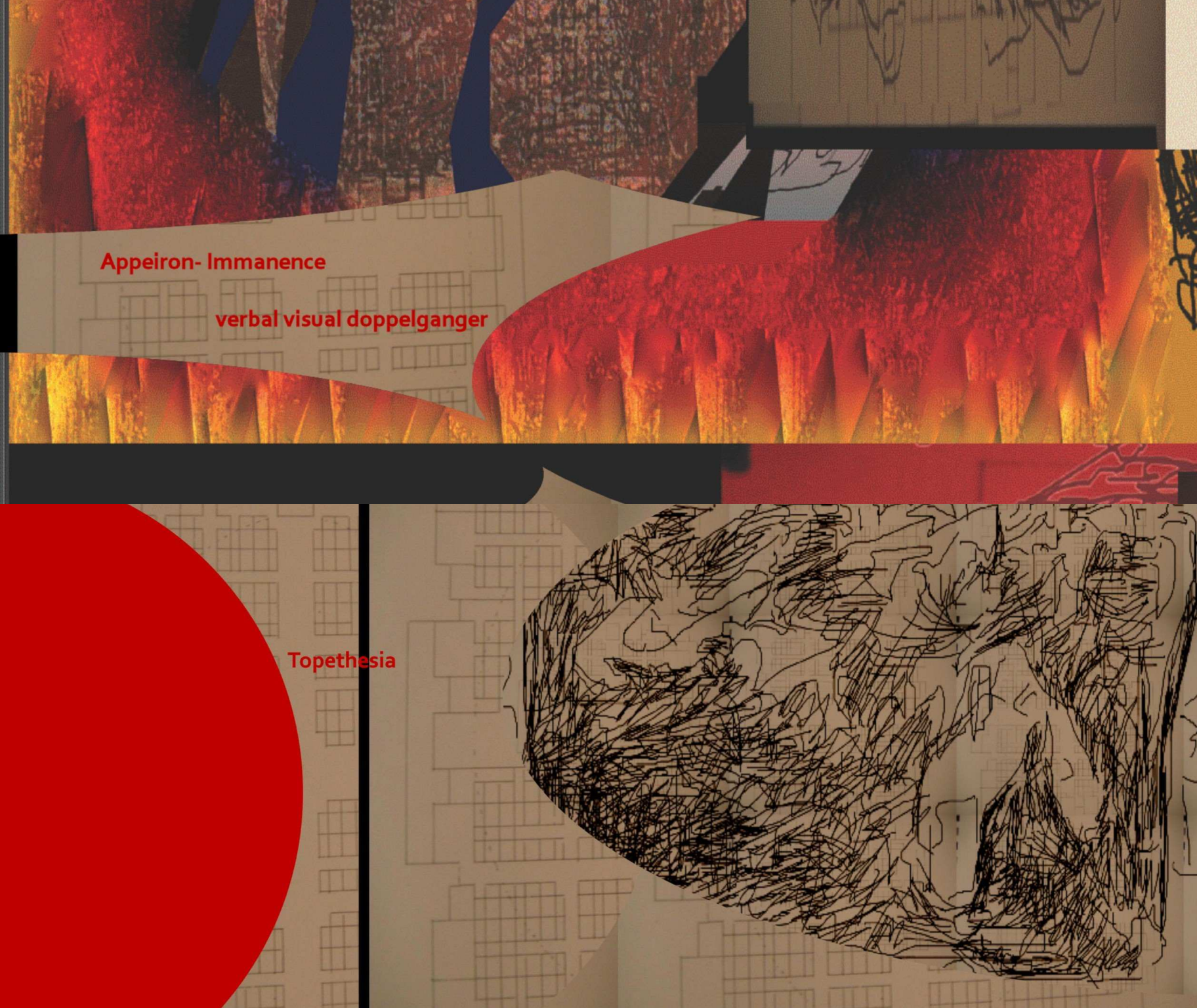
HXH/ $\eta/\mu/\{M\}=HXH=hu$
>humera, osmotic
bject: hour
s form

Motion Sensor Media



Trace/ Rhizome

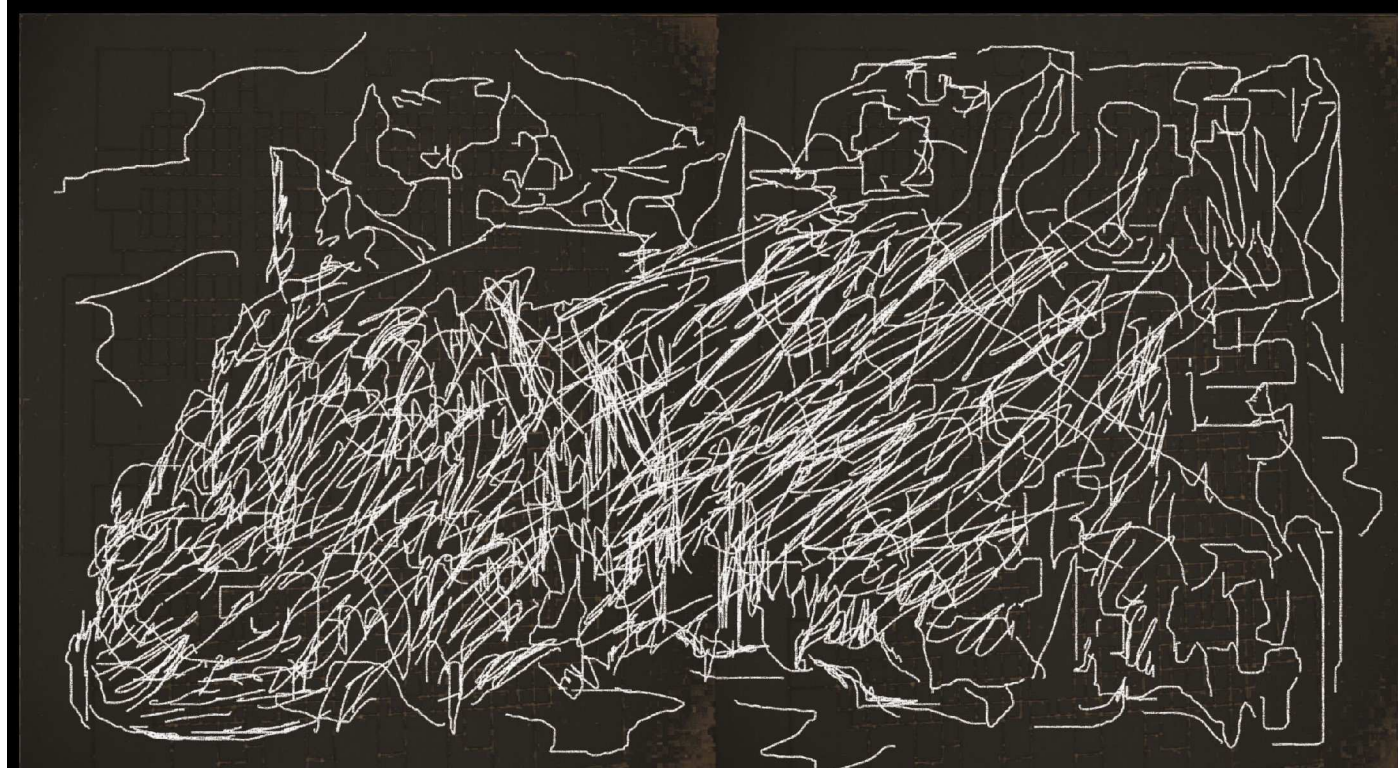
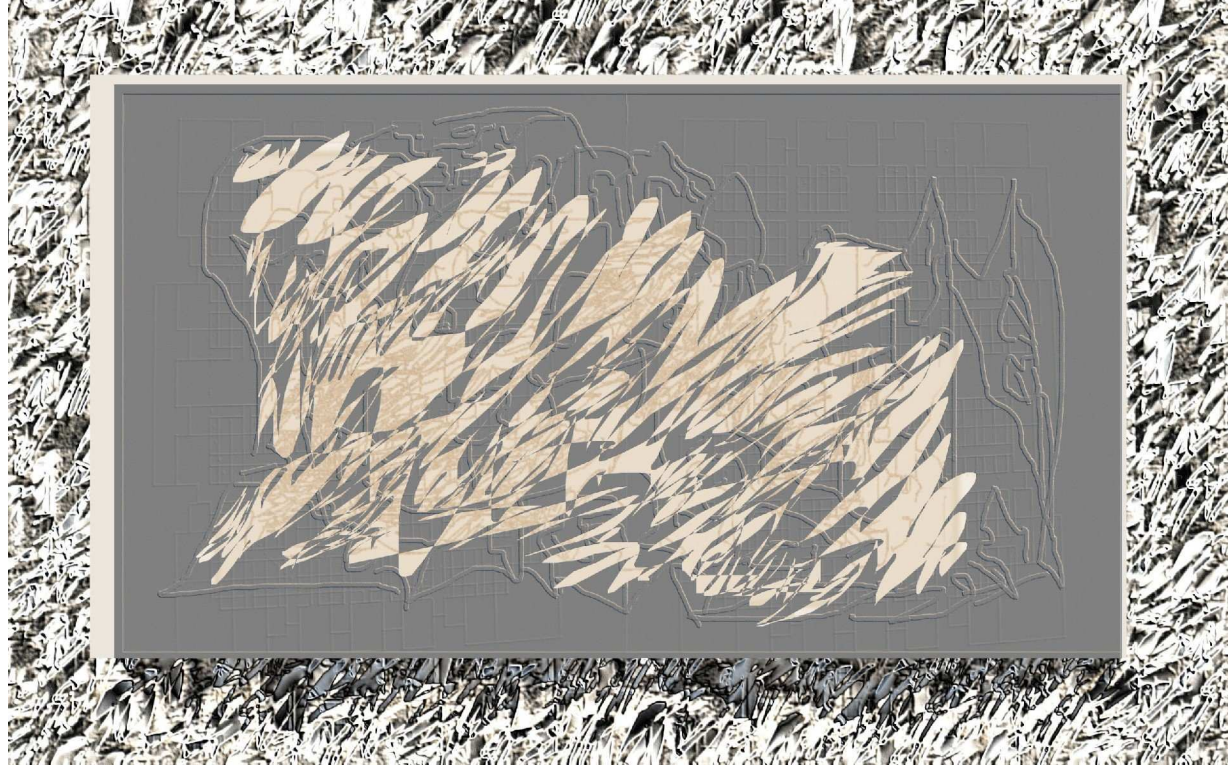


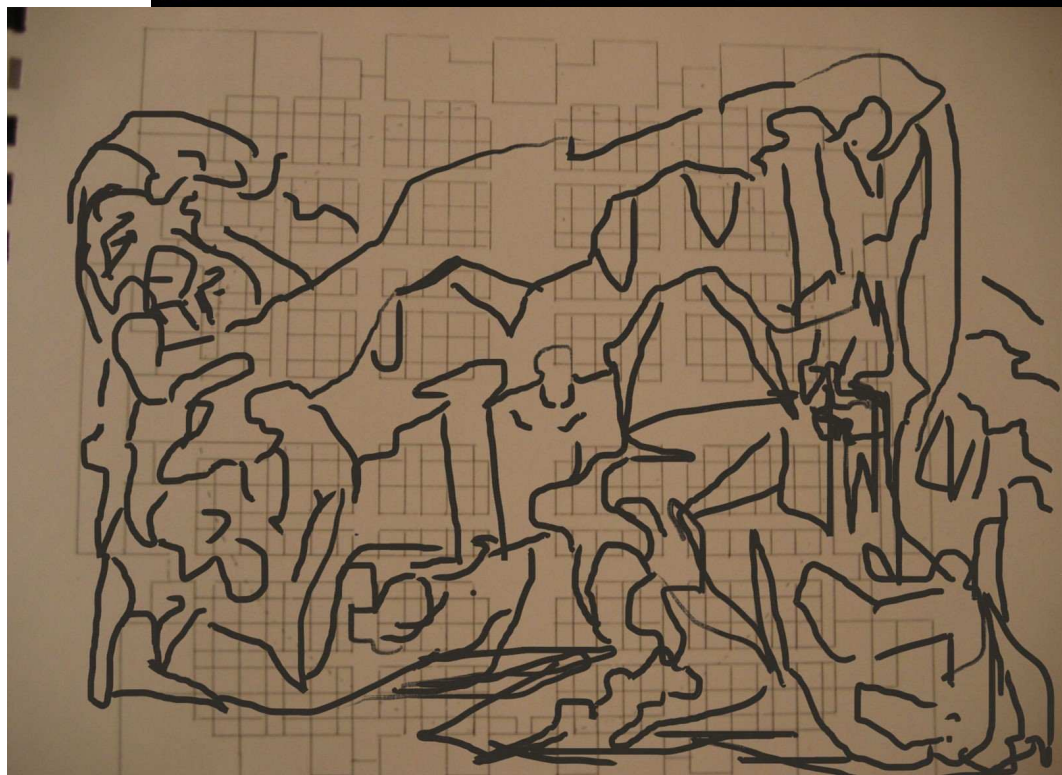
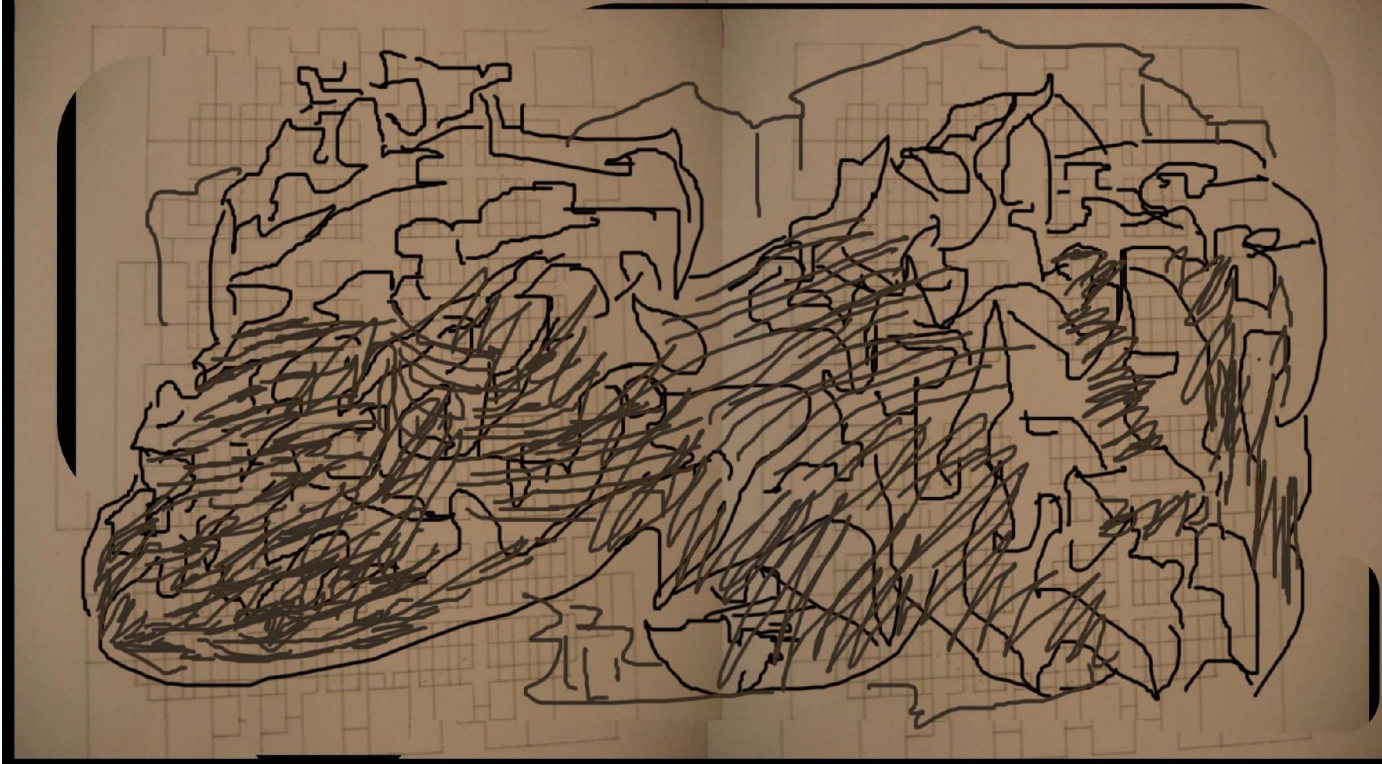
An abstract collage featuring various textures and architectural elements. At the top, there are red and orange textured areas, possibly representing flames or a cityscape. Below these, there are architectural sketches of buildings with windows. A large, solid red circle is positioned on the left side. The text 'Appeiron- Immanence' is written in red, and 'verbal visual doppelganger' is written in black. The word 'Topethesia' is written in red near the bottom left, next to the red circle. On the right side, there is a large, detailed black and white sketch of a face, possibly a classical statue, with a grid pattern overlaid on it.

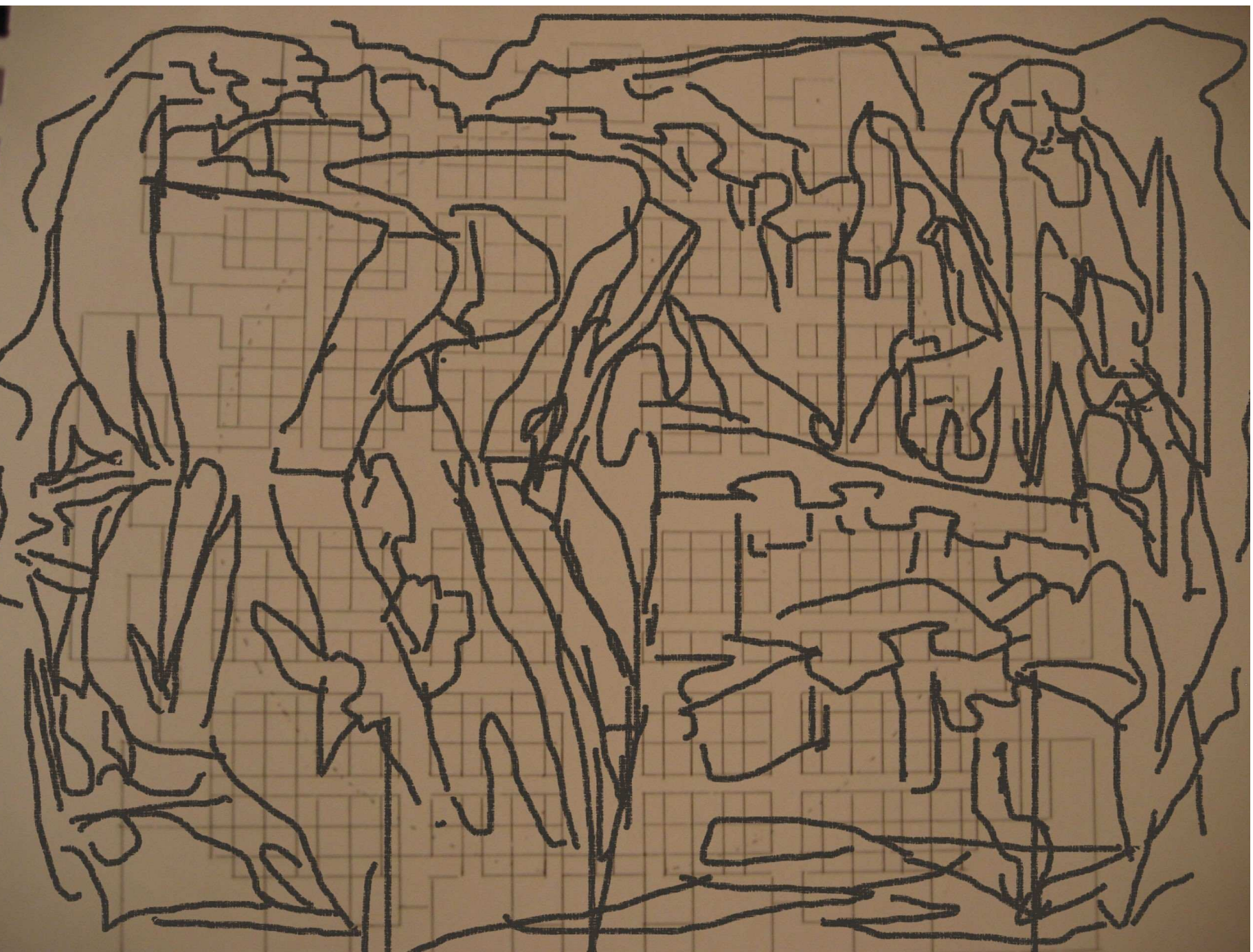
Appeiron- Immanence

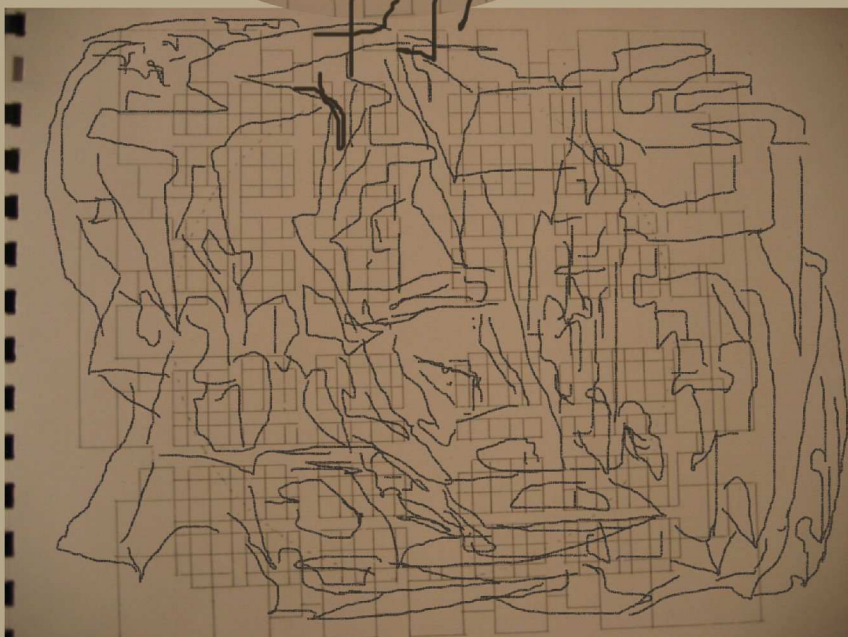
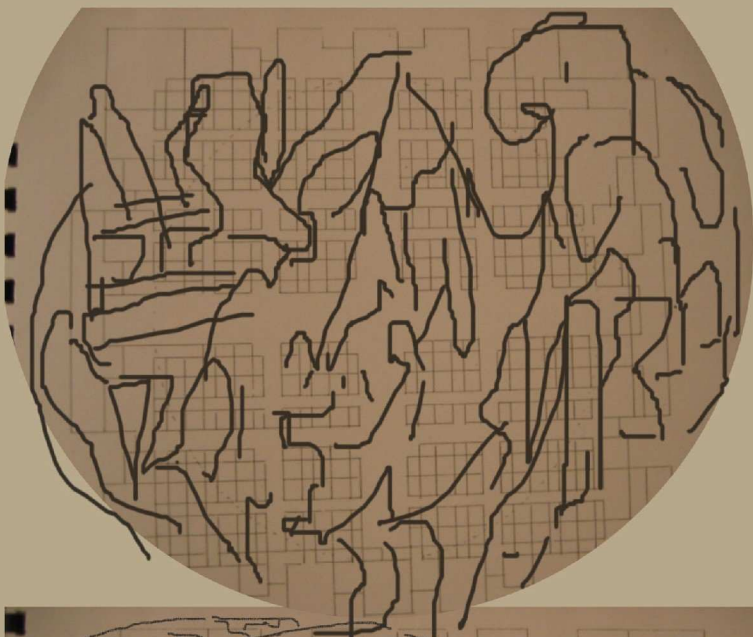
verbal visual doppelganger

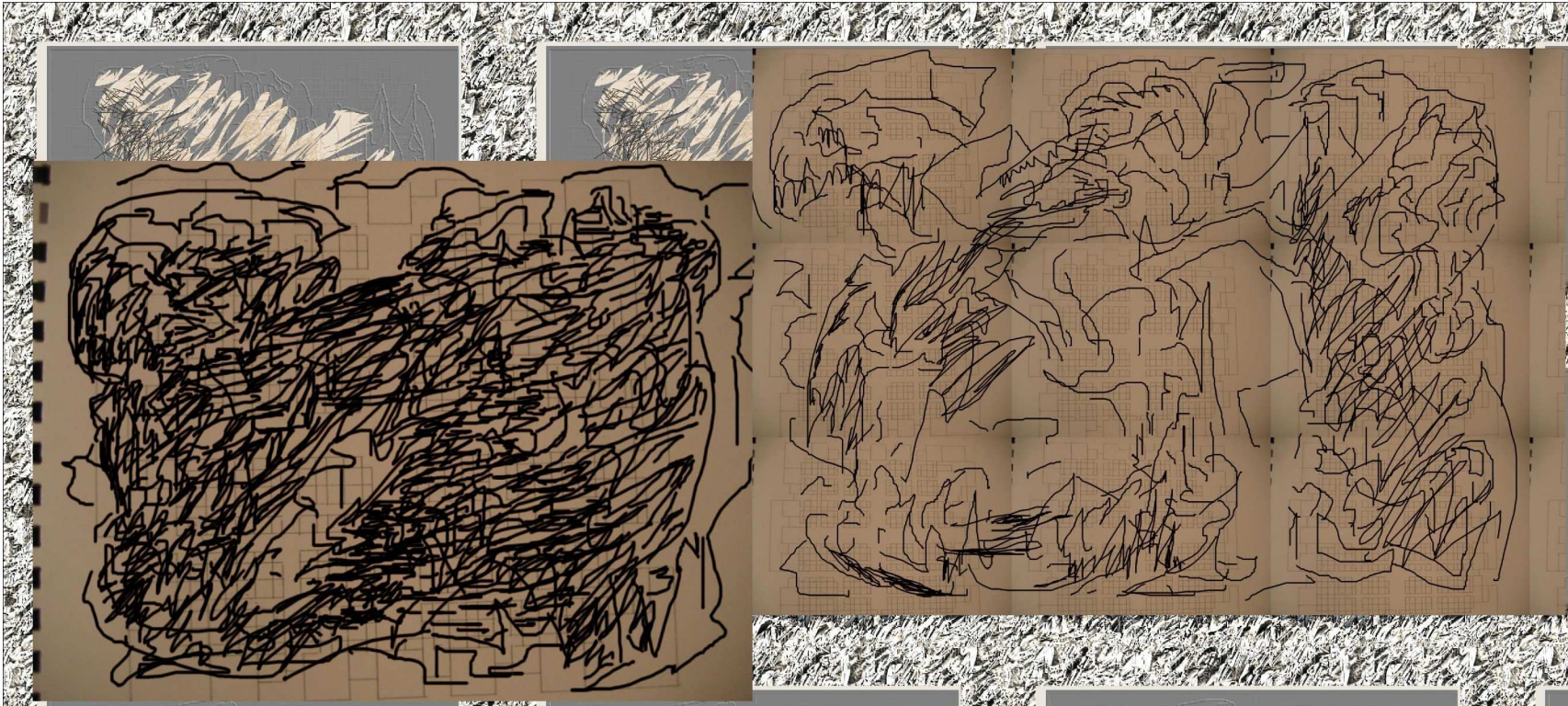
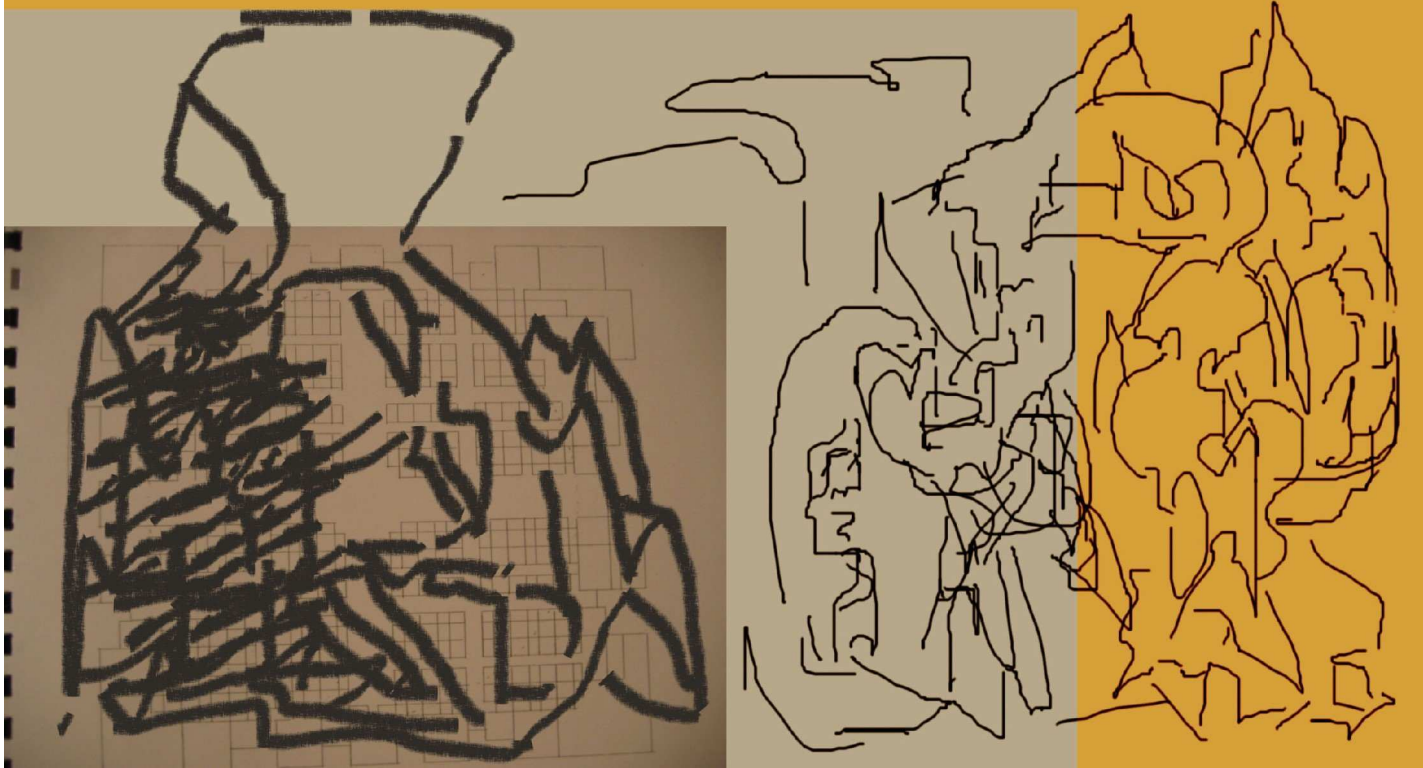
Topethesia











Zeno's Arrow: (arrow cant occupy space if passing through)
indices/nominalist critique

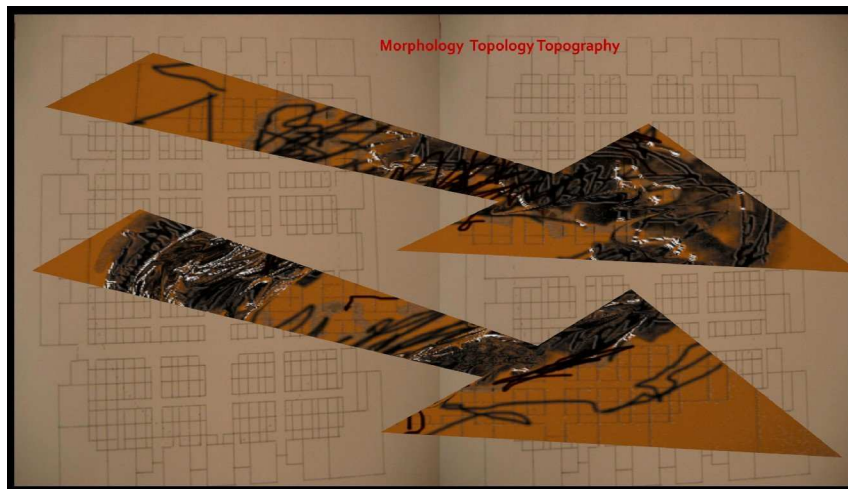
Morphological Arrows

Morphemes : smallest identifiable unit of change

what is a unit of change?

Heuristic
Labyrinth
Monumental (per Kristie Bal Quotes

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
Subject: hour
s form

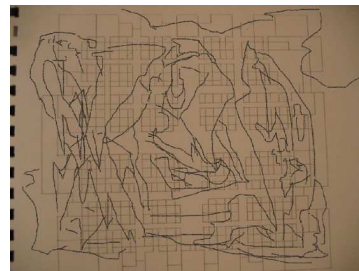
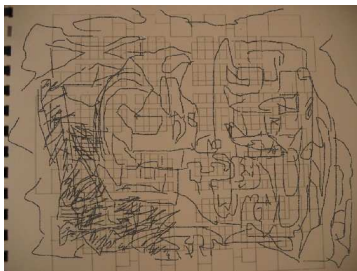
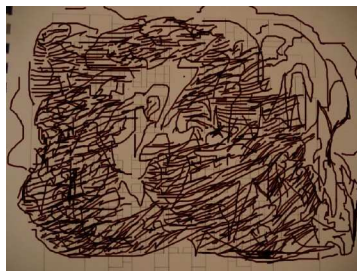
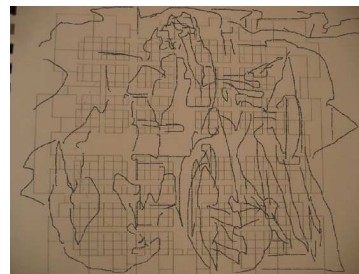


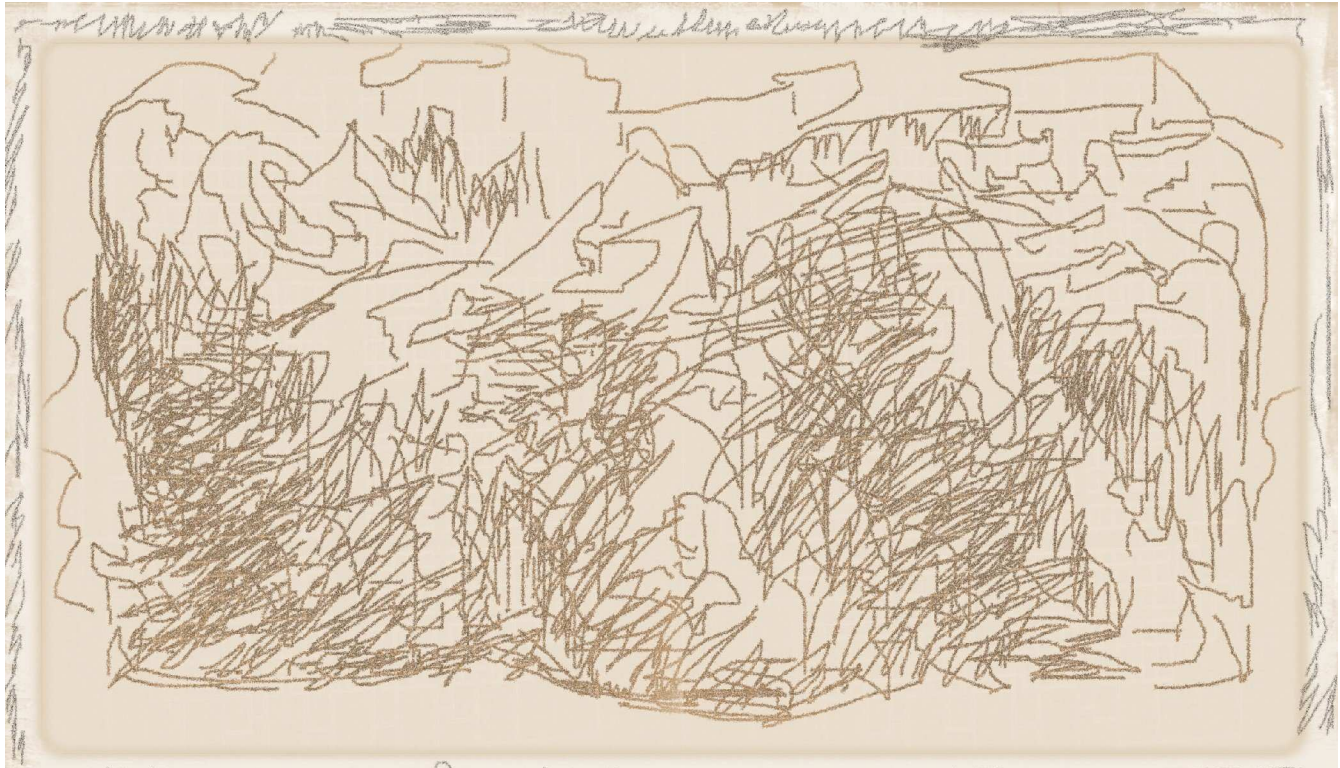
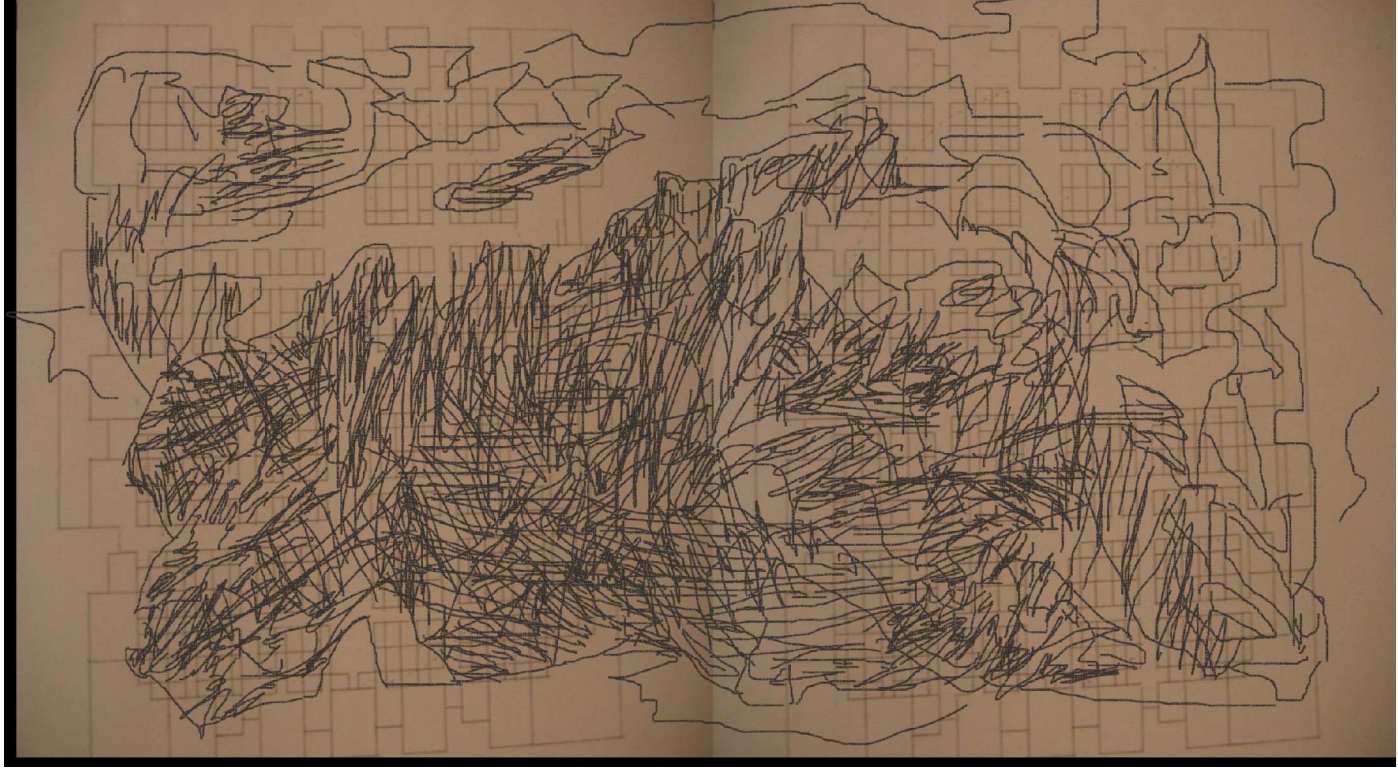
Bal in Quoting Caravaggio references Narcissus and Medusa -----> overdetermination
list of concepts and references no mention however of Orpheus

Orpheus: Dionysian and Apollonian towards osmotic consciousness: Heraclitus references this source as Plato does he

It is an attunement that turns back on itself like that of the bow and the lyre

chords -strings-threads.....





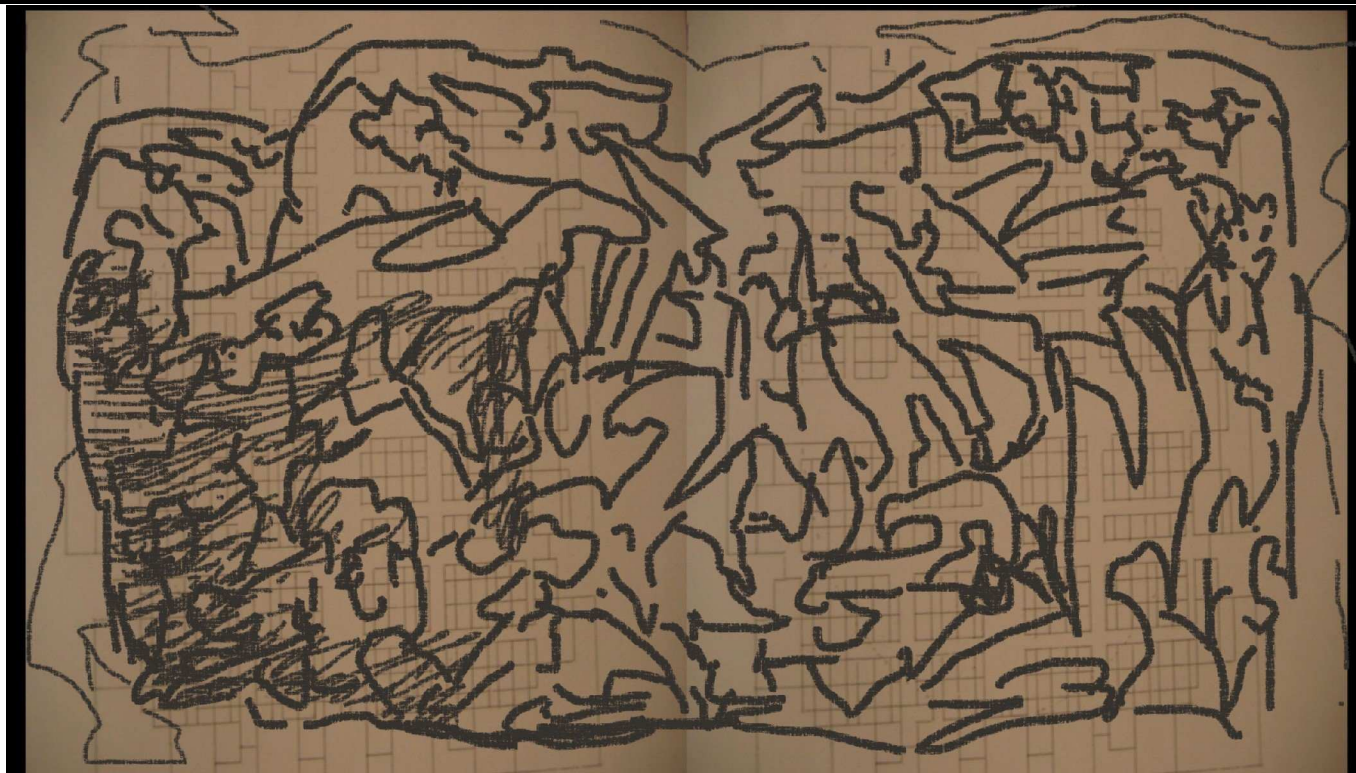
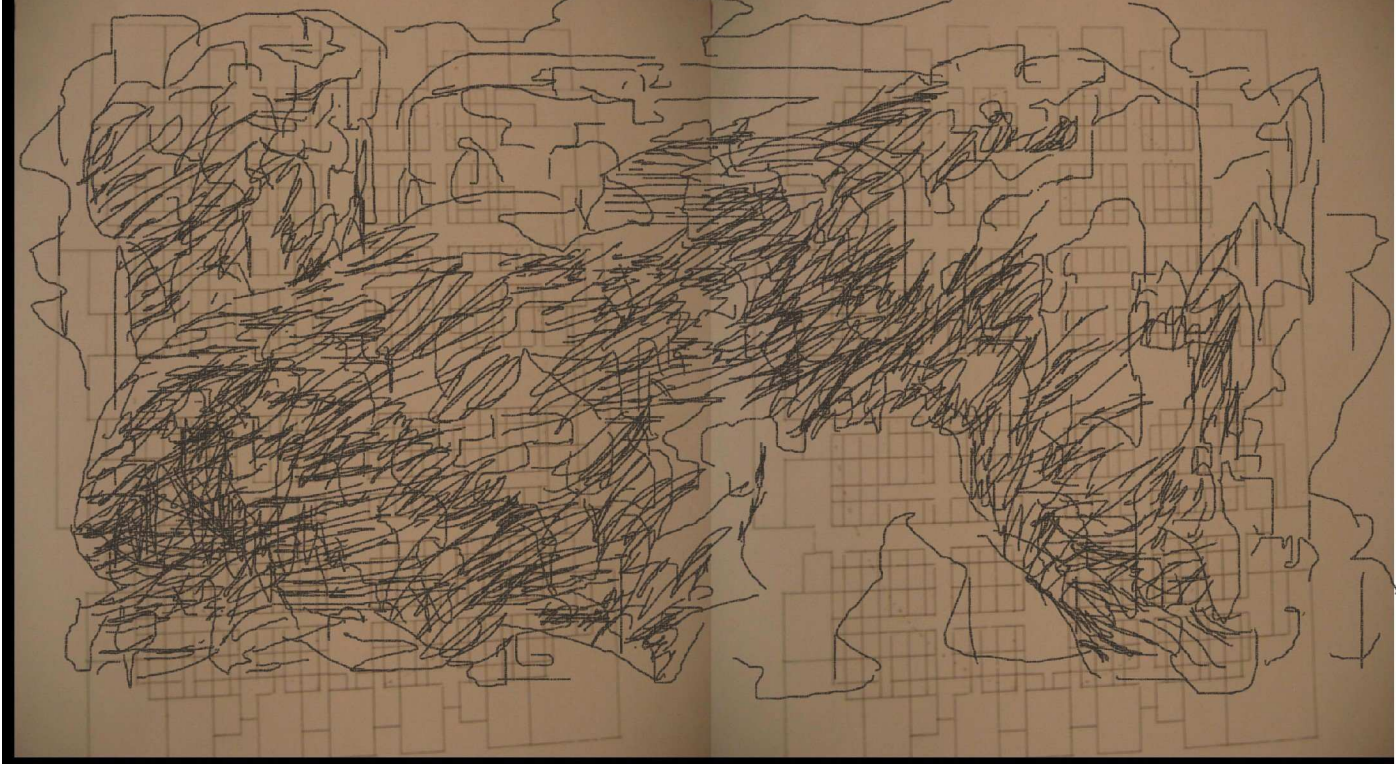
Morphone

Orphic Morphic

the minds own structure revises the idea of particle towards infinite regress
the minds own structure revises environment and context towards and osmotic view

Psychological colloids

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
sbject: hour
s form



Rodin's rotating stage: bringing the profile

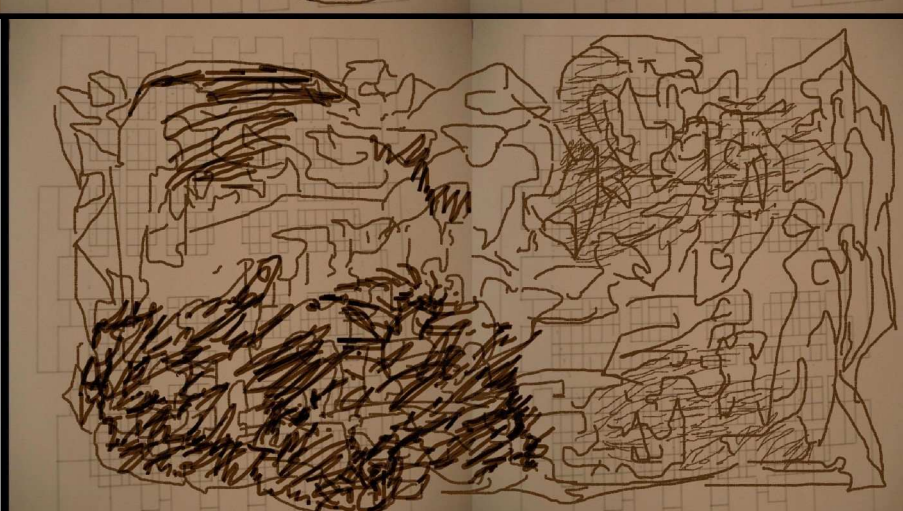
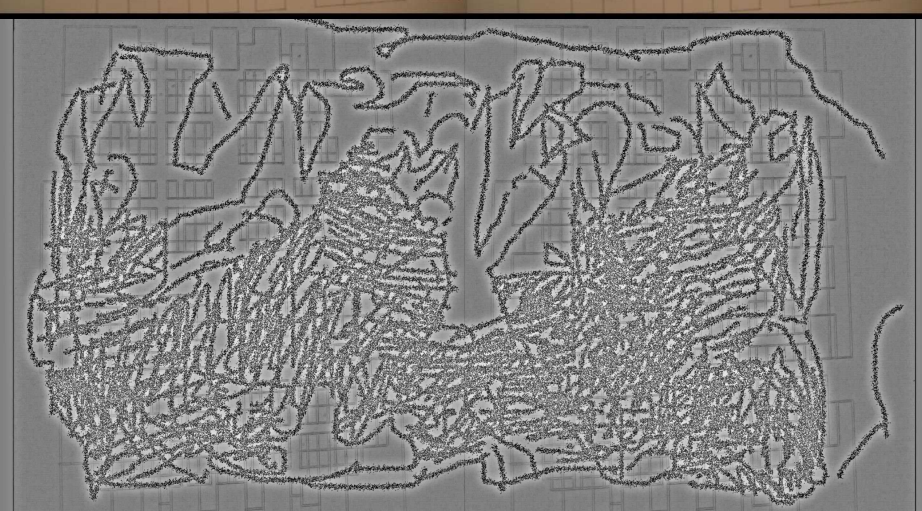
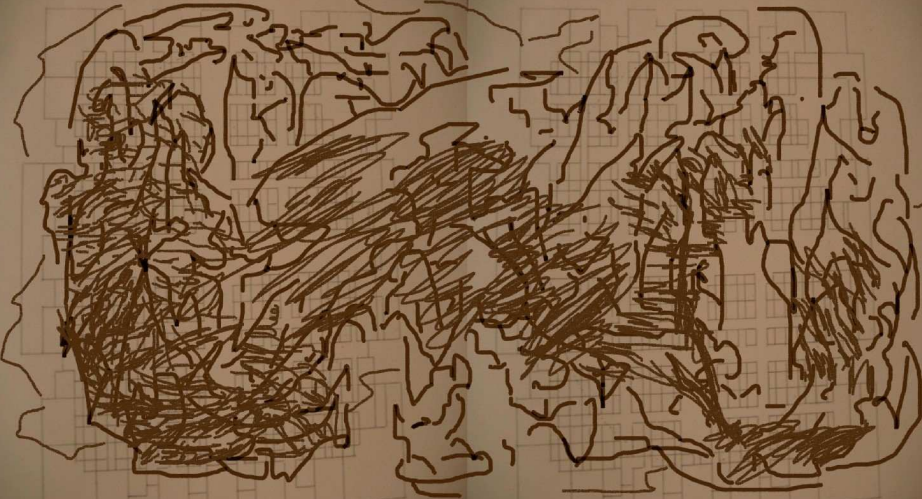
collective subconscious----- what is posited?

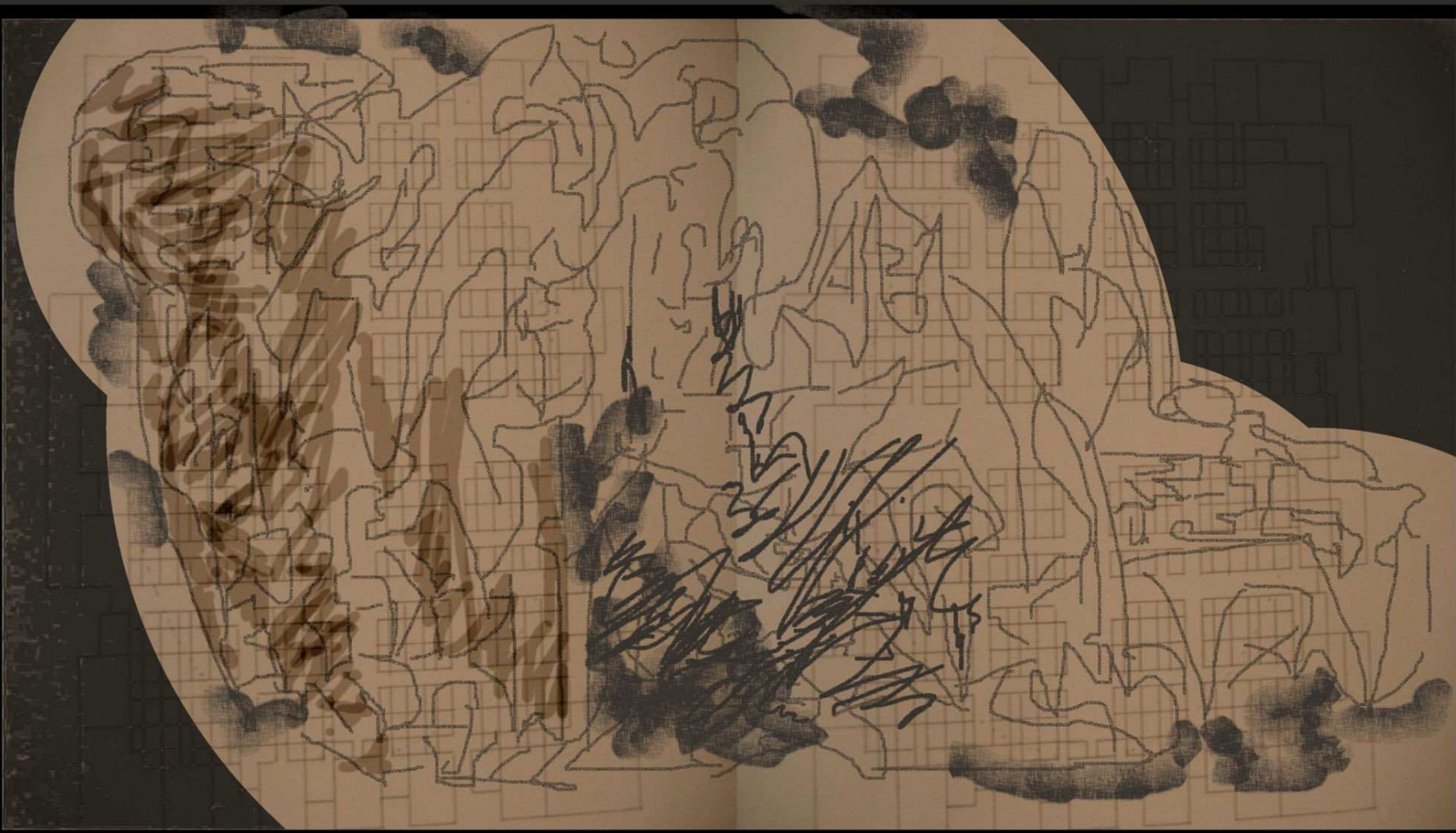
"point" of view

make perspective objects with no point of view

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
bject: hour
s form







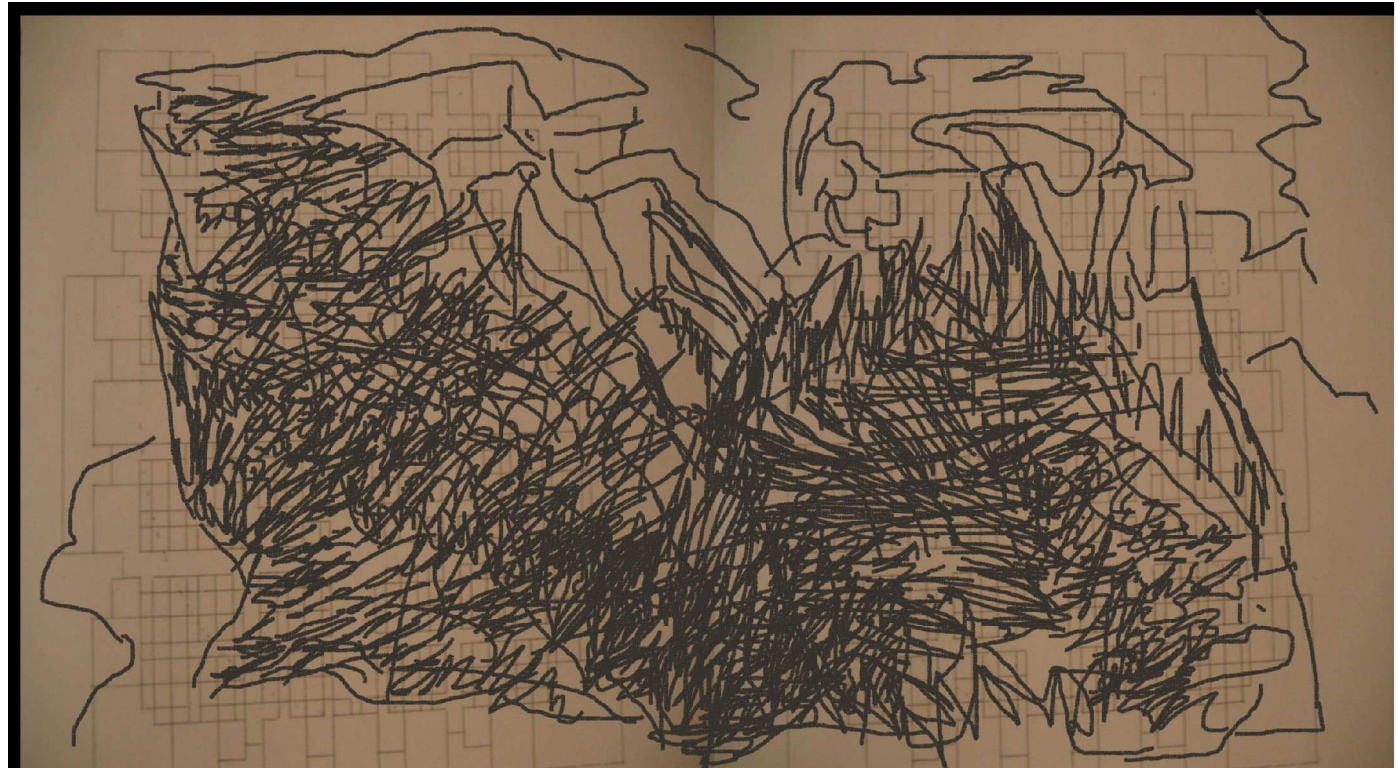
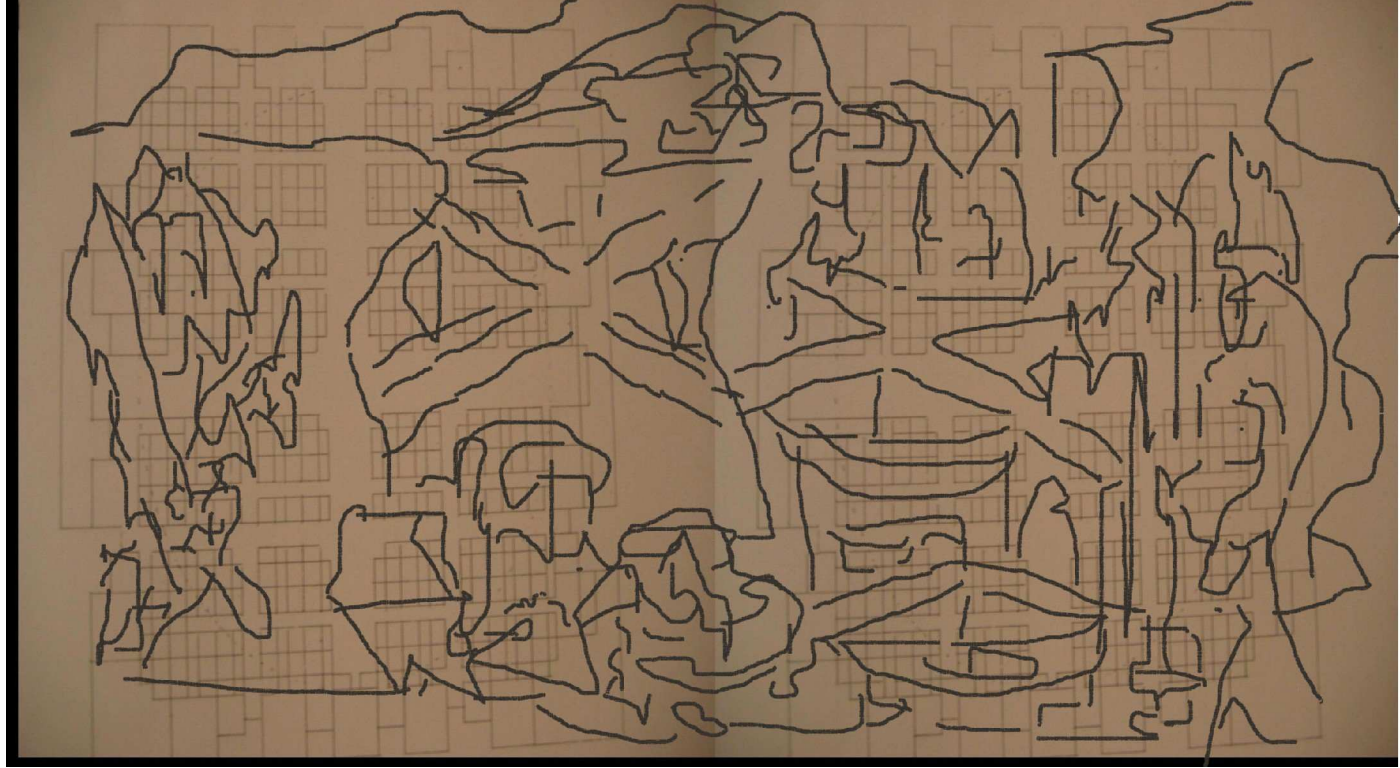
discourse-----> discursis

abstract vectors "tuche" to touch upon(Greek)-----> "teche"

original nomos of usage implicates chance and fate to human feeling :syllepsis the connective associations or mental fabric mirroring in human terms the separation of the Fates from the Gods whom they control.....

teche-technology-> term placed in collective subconscious as empowerment supported by prior assumptions on "point of view" and indices.

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
sject: hour
s form



HHX..... Xi in Greek letter x also means Chiasmus or cross reference

as in verbal cross multiplying-----"

H introduced from Assyrian alphabet as phoneme towards Greek system of "rough" and "smooth" breathings (ie stress of vowel and consonant)

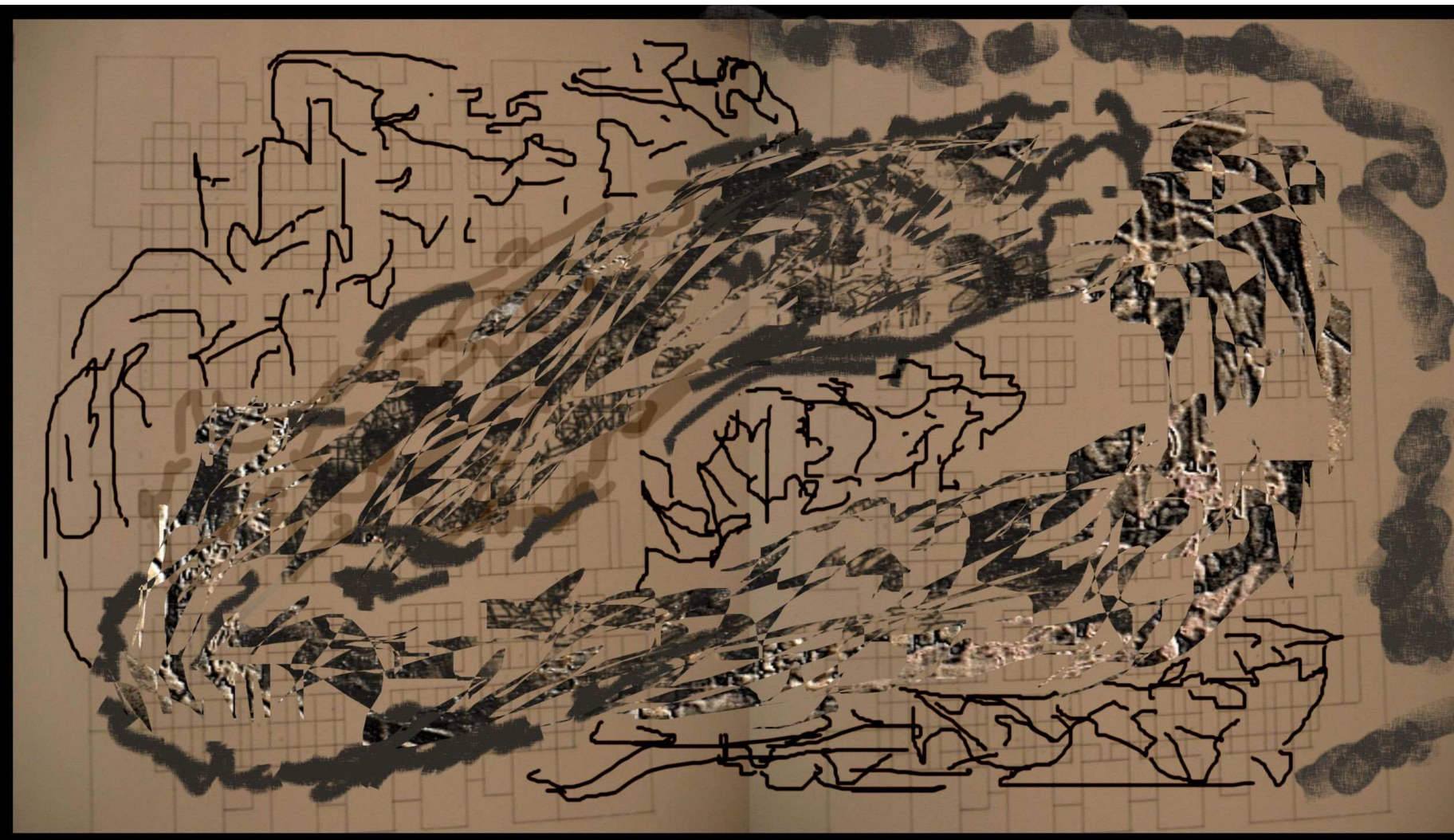
HHX = "Hu" meaning roar of crowd , report(thunder clap- musical instrument-whip)

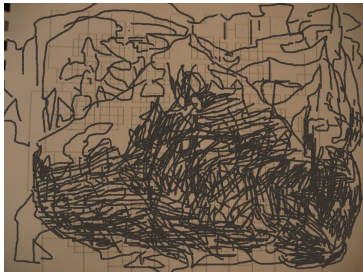
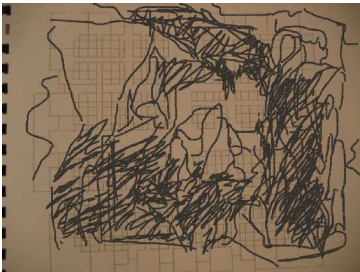
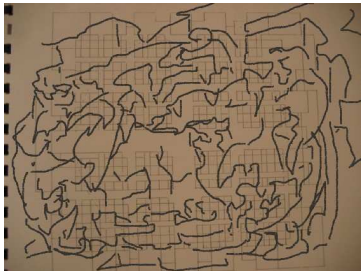
or dawn

HHH/η/μ/{M}= HHH=hu
>humera, osmotic
ject: hour
s form

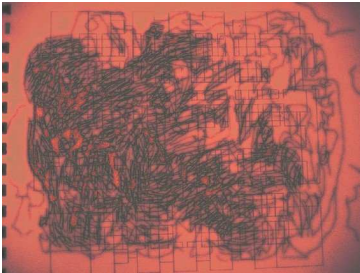
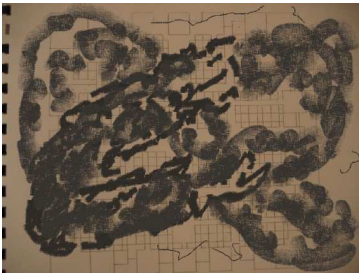
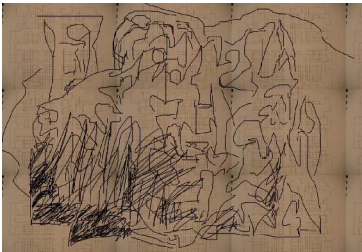
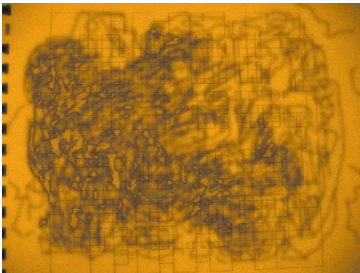
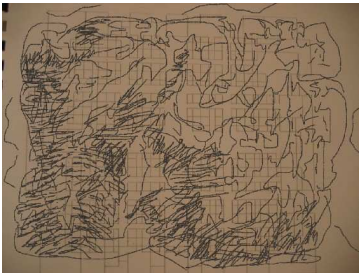
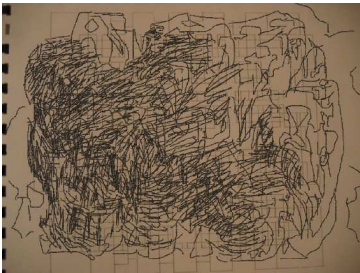
HUMERA

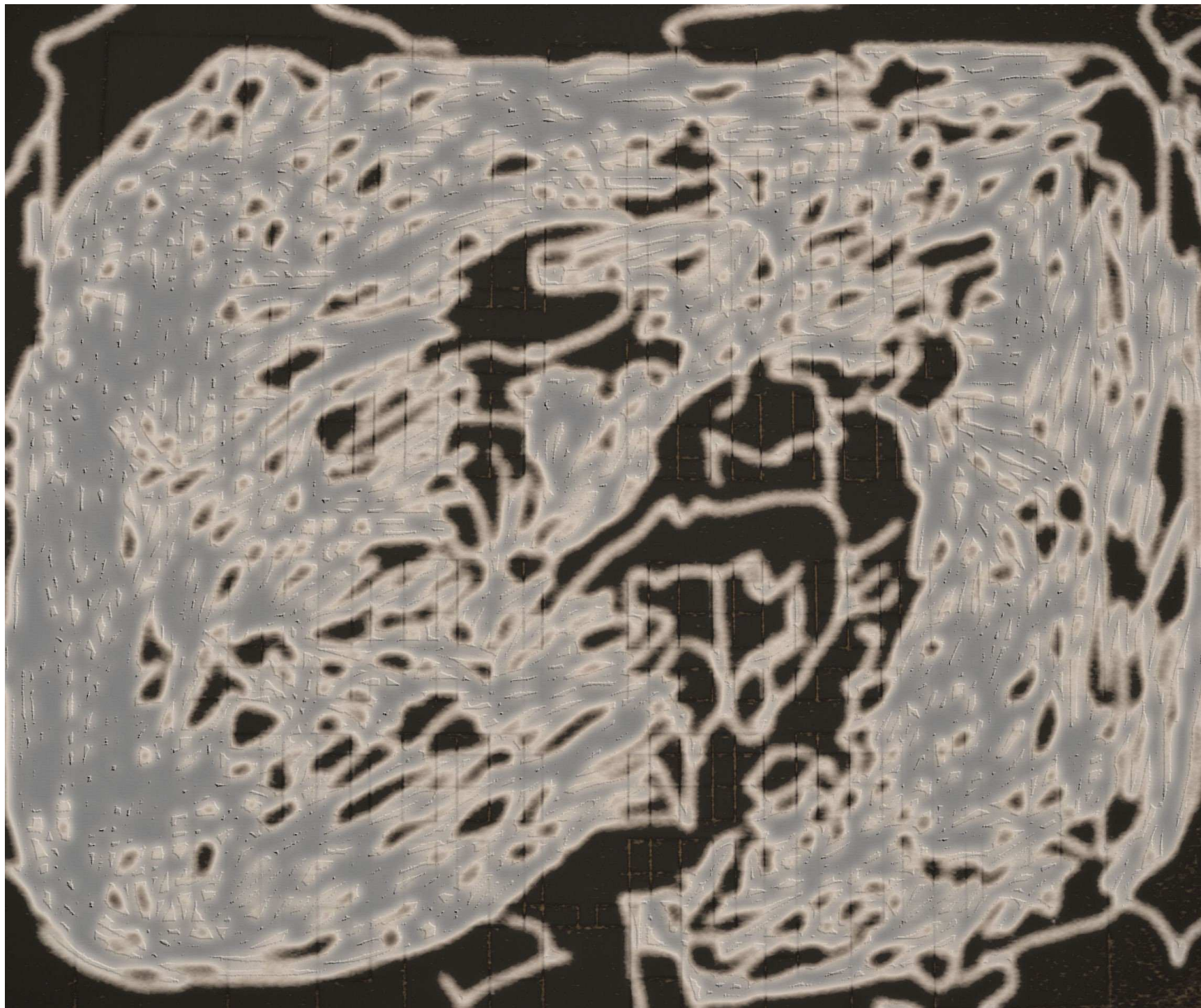
HXH/ $\eta/\mu\{M\}$ =HXH=h
>humera, osmoti-
ject: hour
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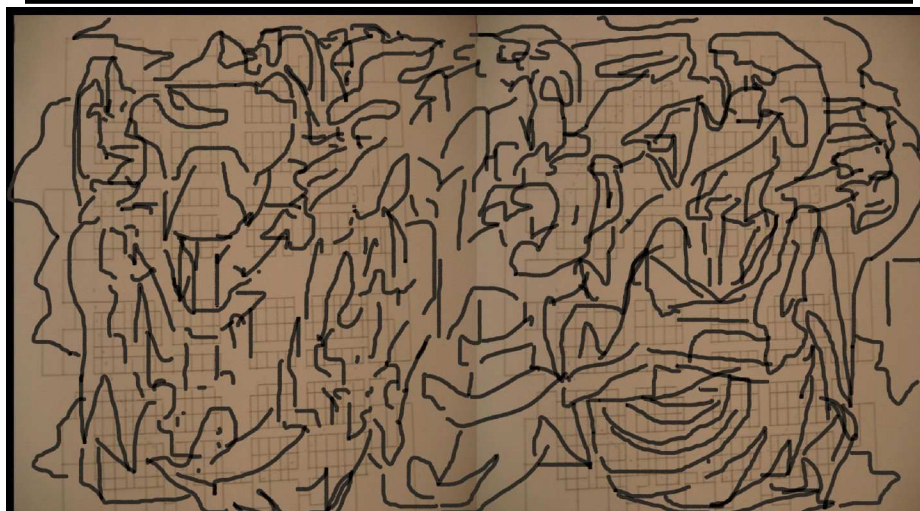
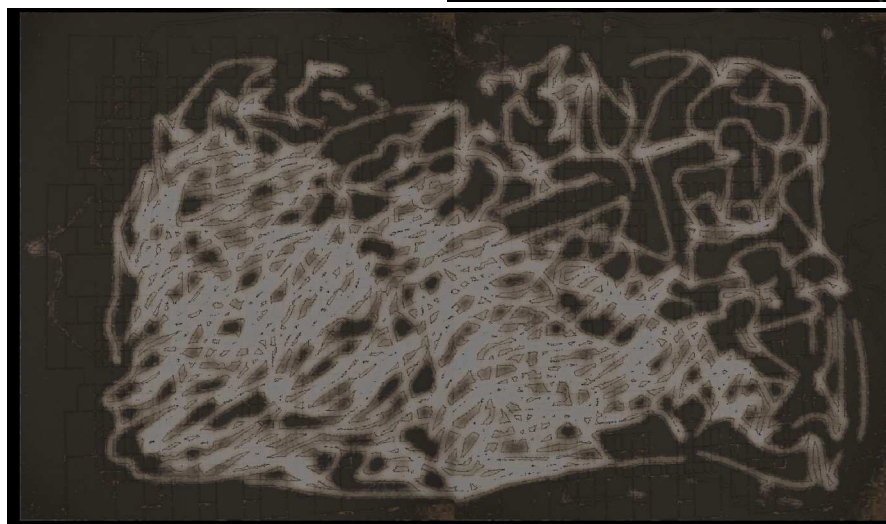
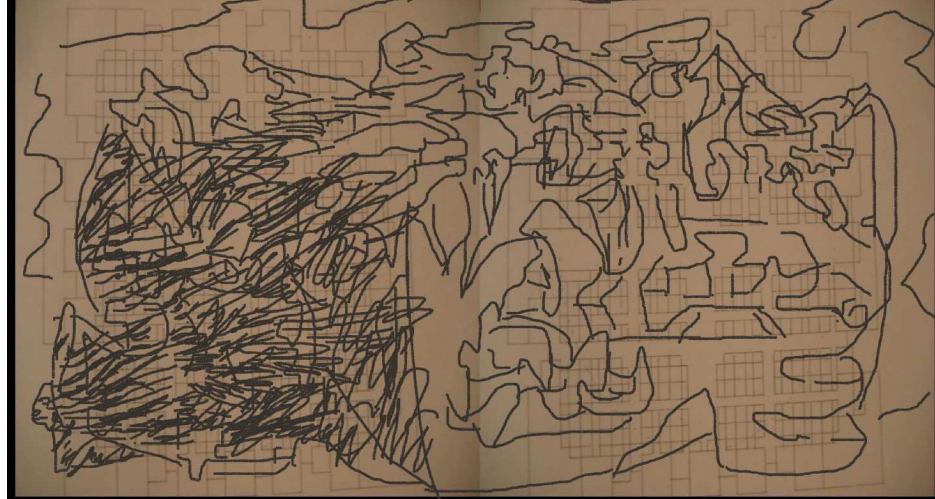










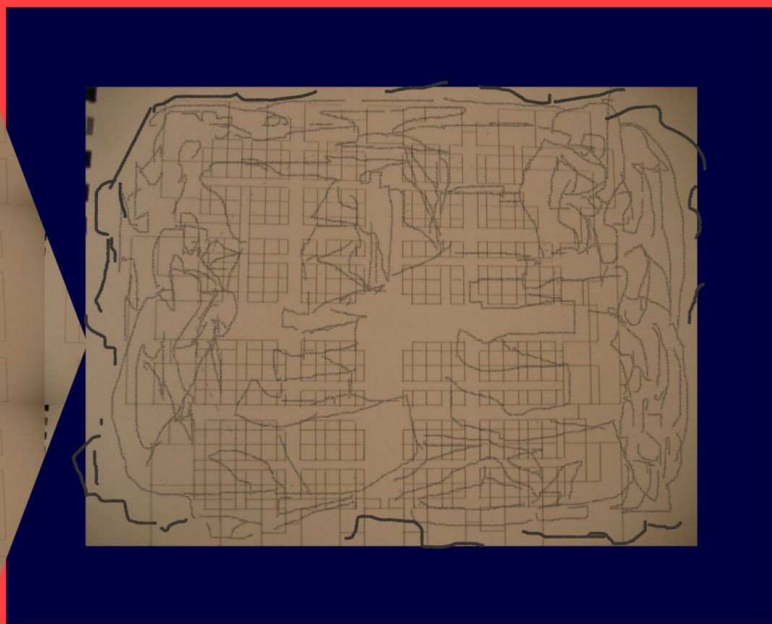
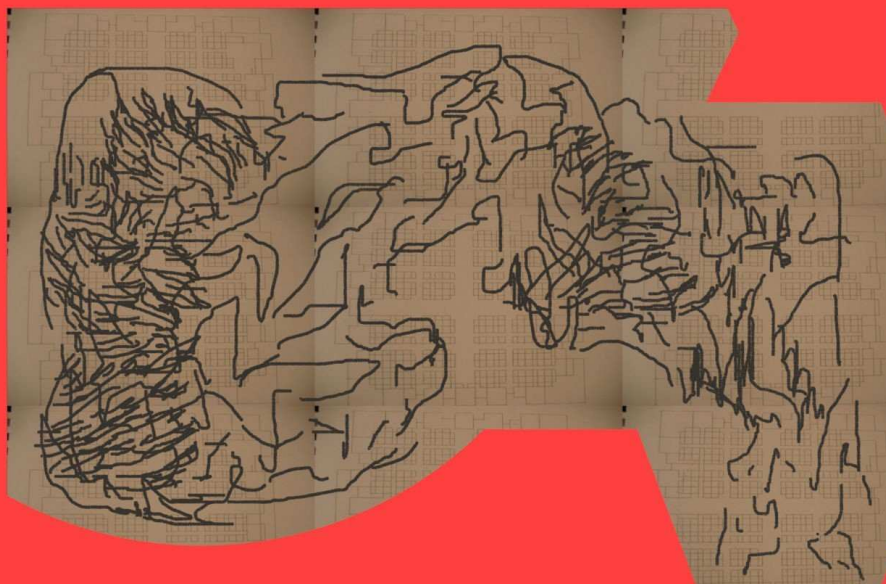
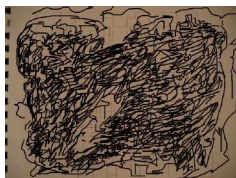


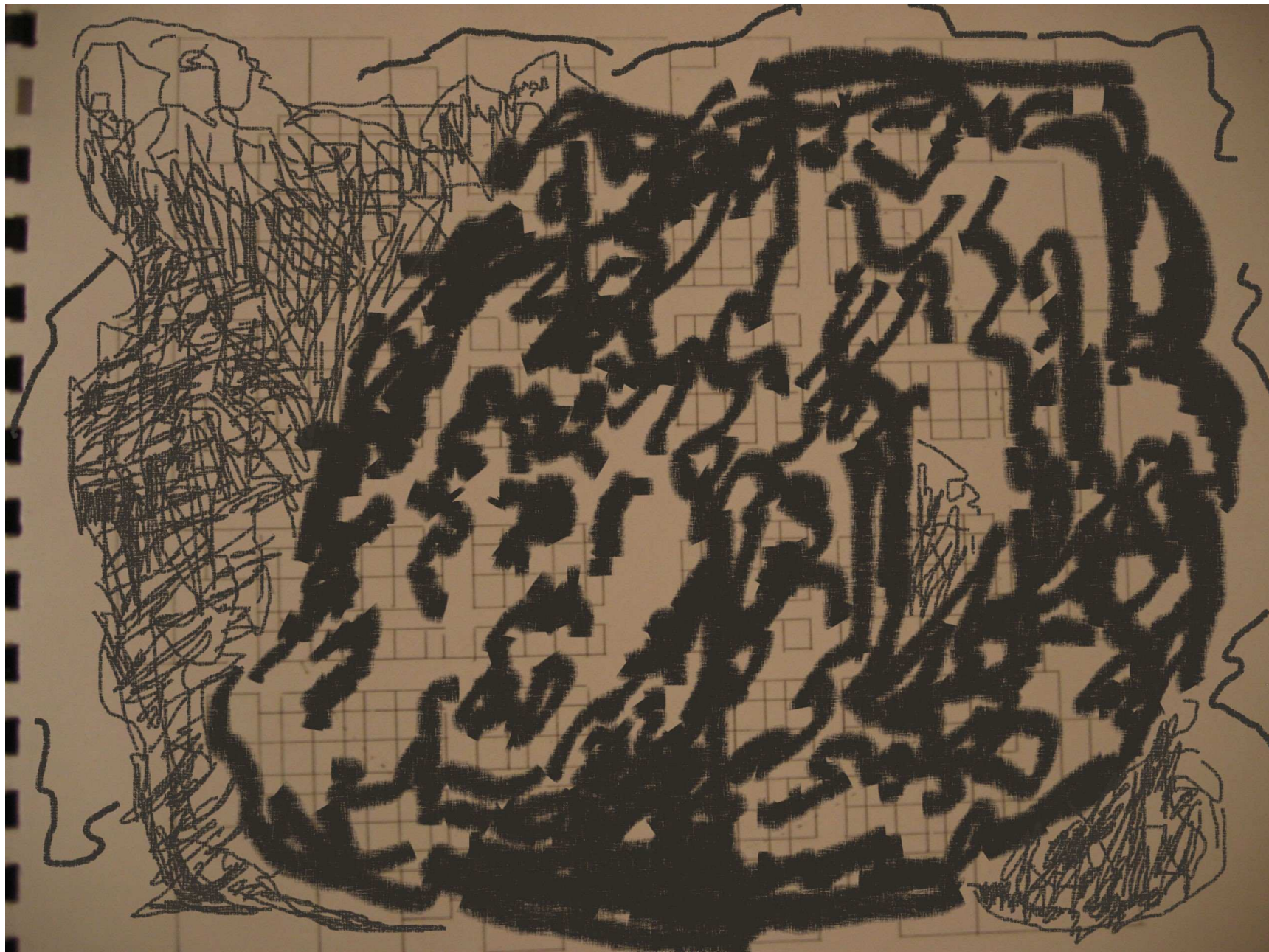
what are the physical characteristics touched upon which turn back on themselves

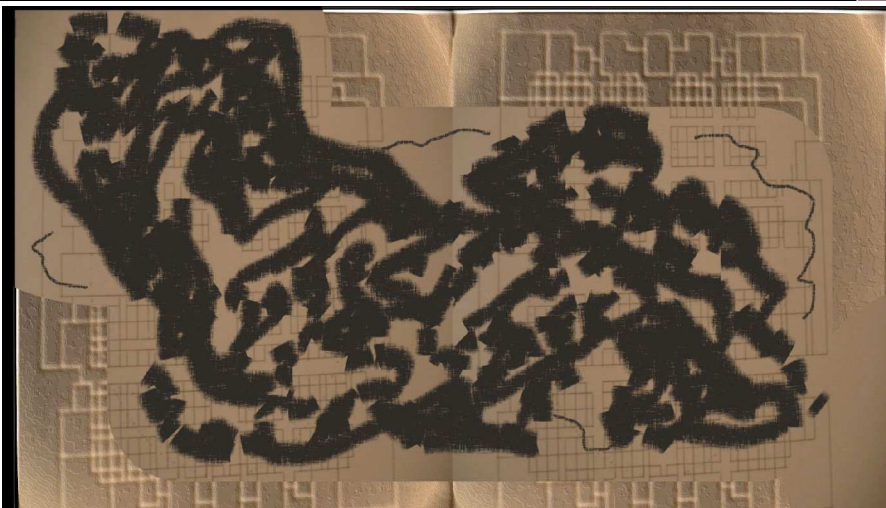
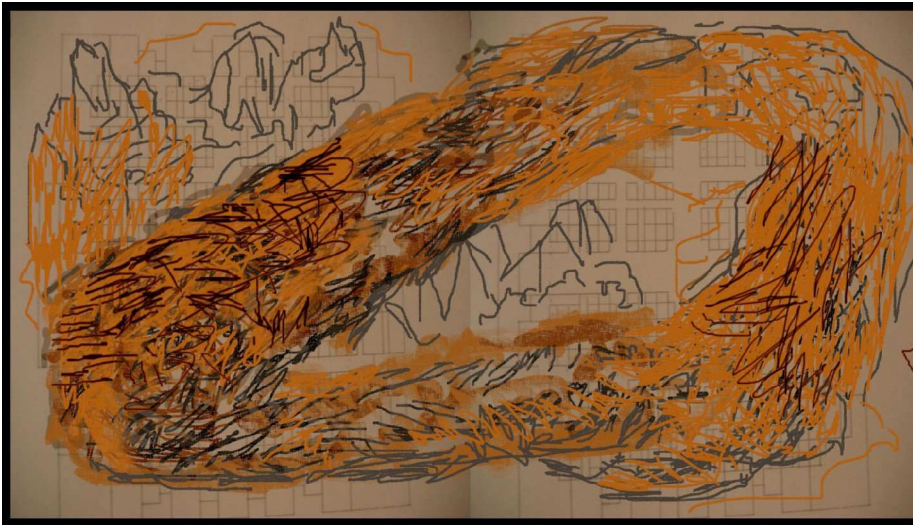
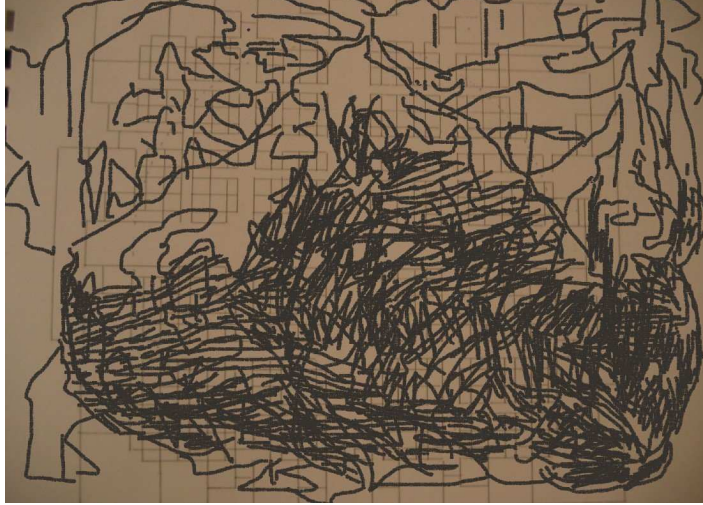
(trope)

to create sound from what you see?

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
bject: hour
s form







popular culture intuitively the frozen still as Narcissus and Medusa

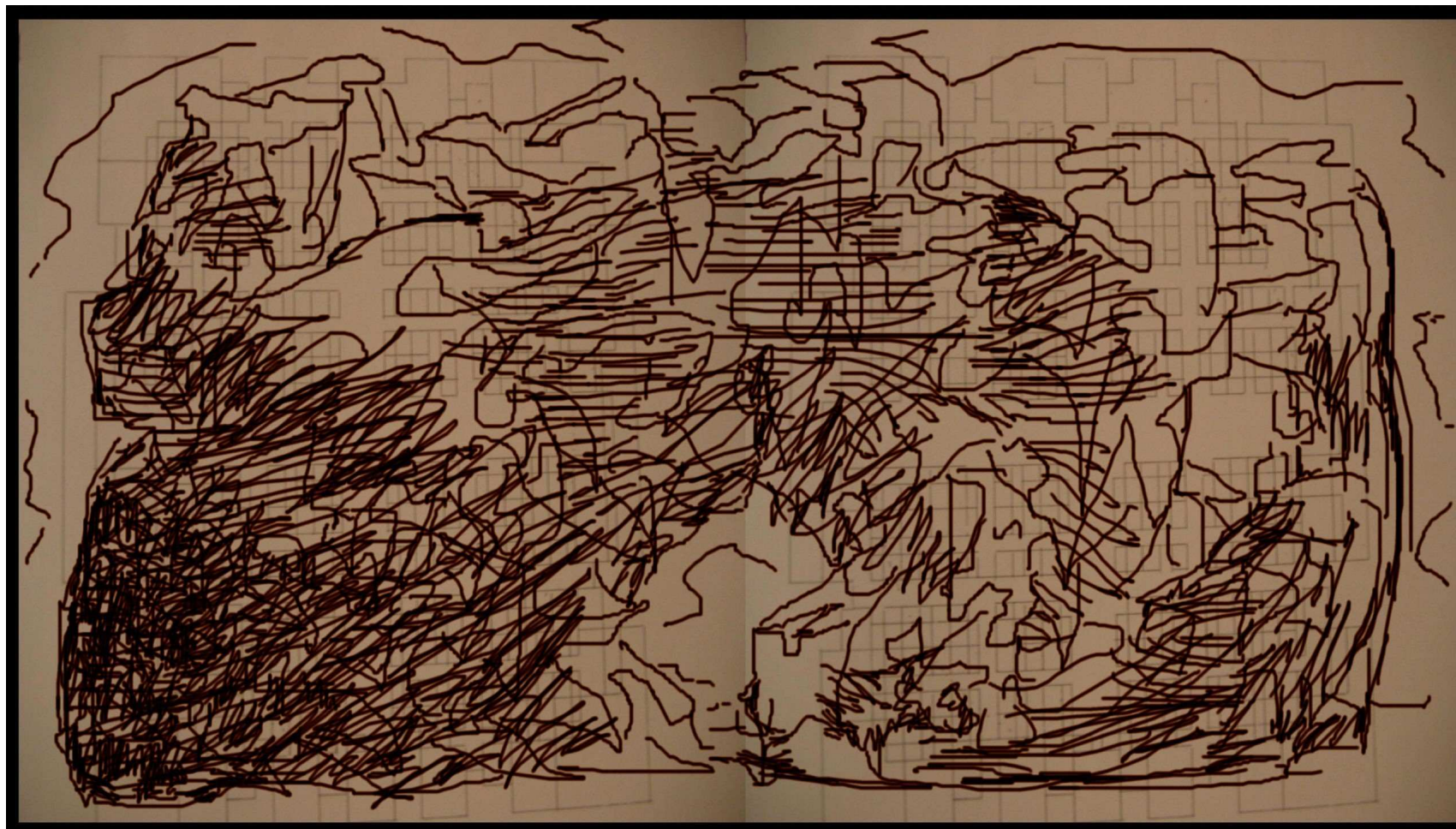
and the film gazing of stills

thus the Zombie and the Vampire

paradigm shift is viewer regard own processing as an activity of unfreezing...

Agency : divine your rights

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
Subject: hour
s form-



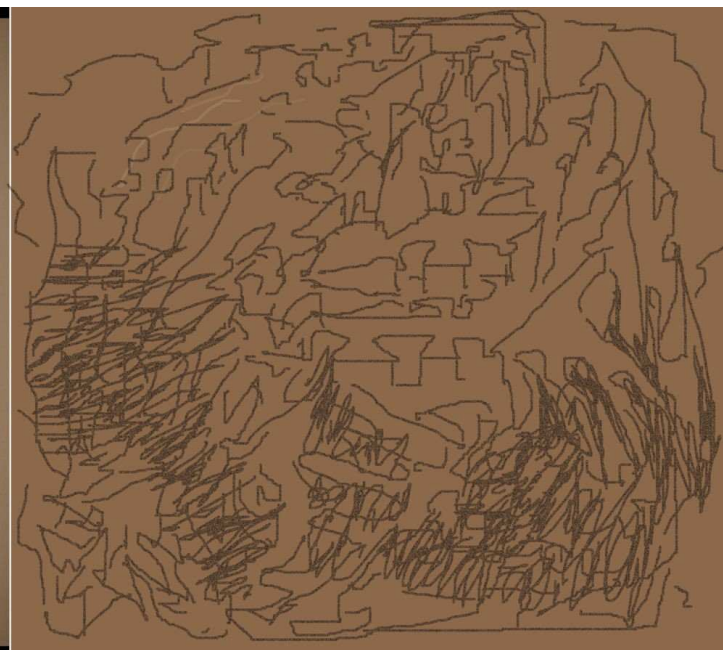
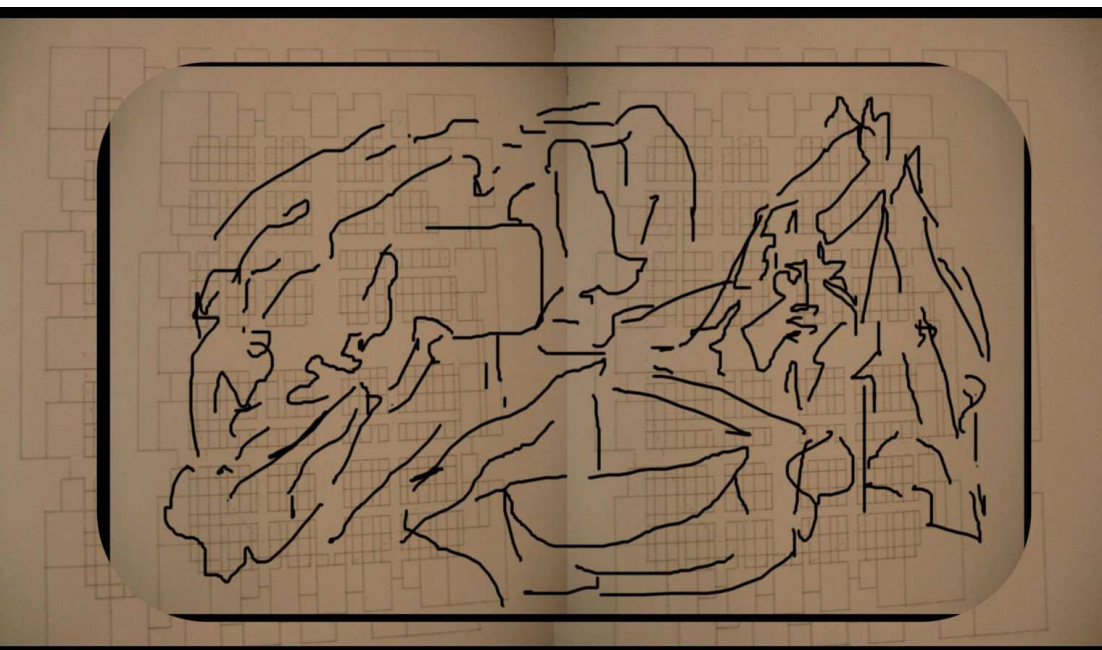
gradients of material

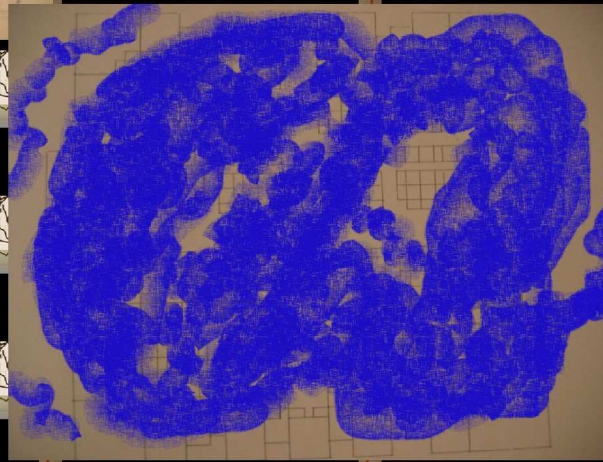
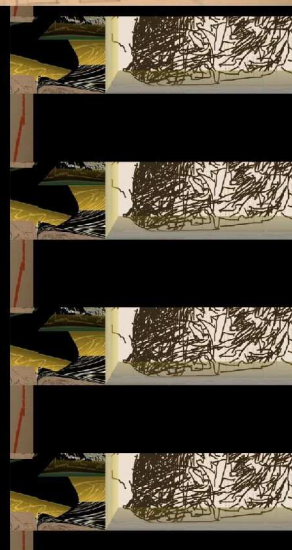
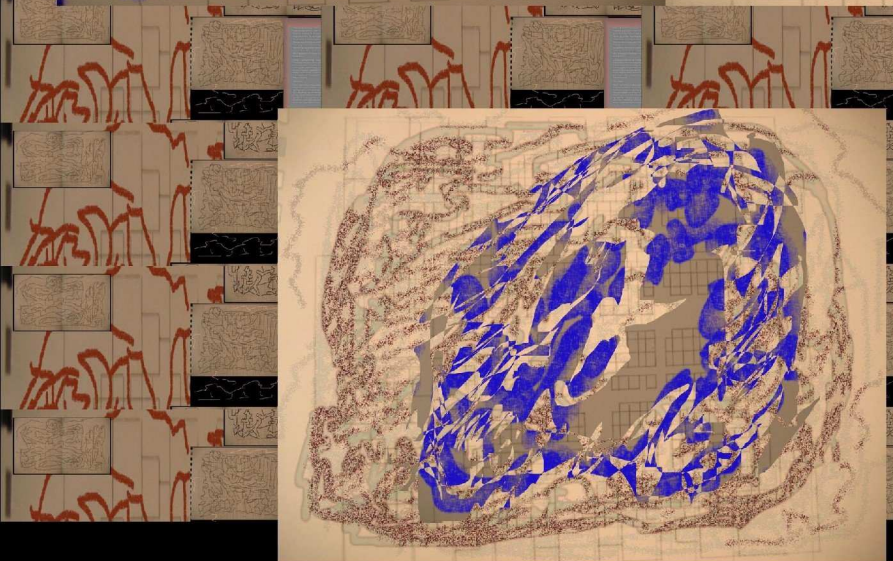
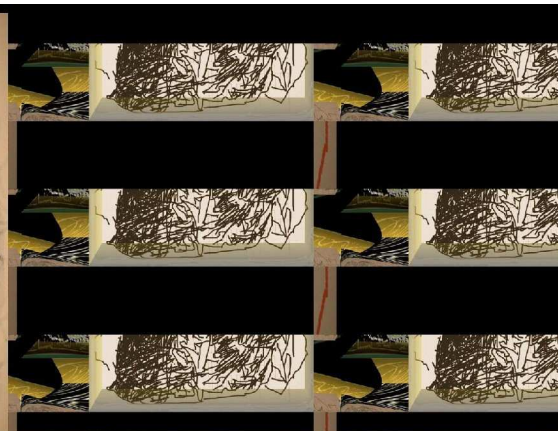
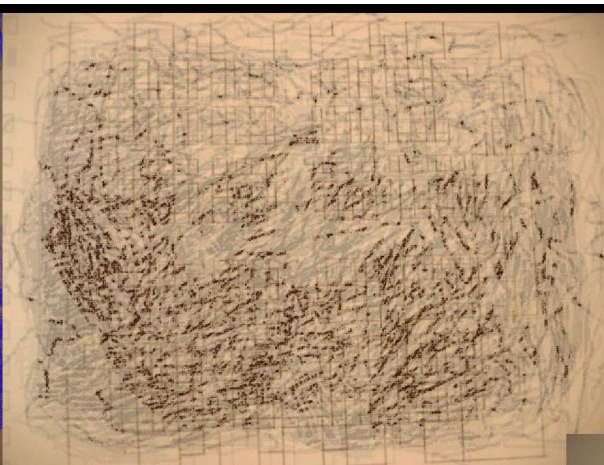
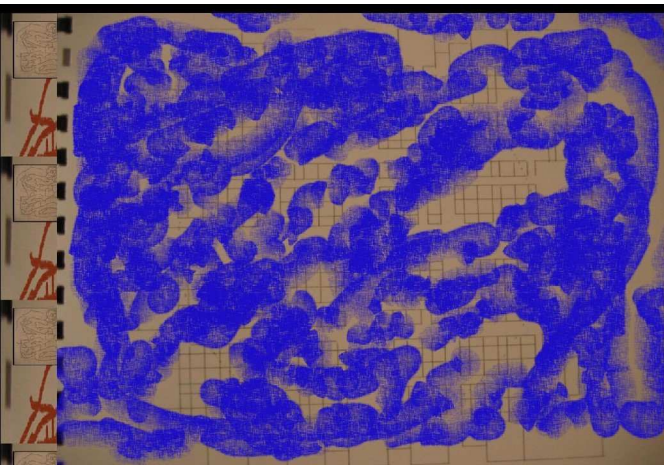
gradients of praxis

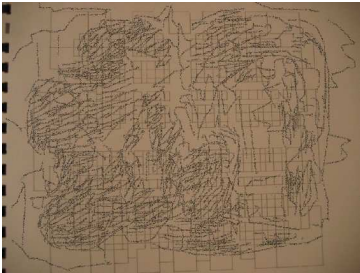
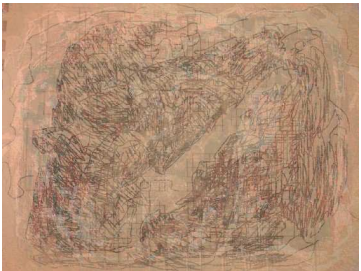
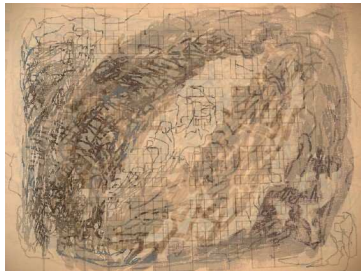
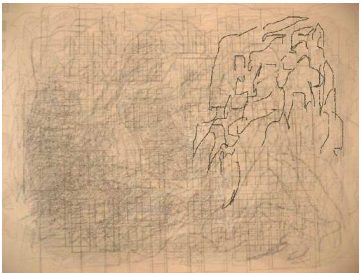
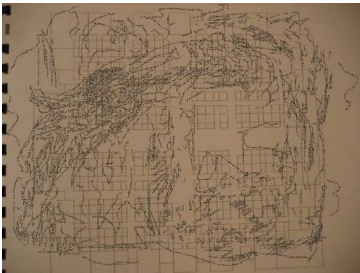
many artists see language and art as same thing including concept of both material and nature

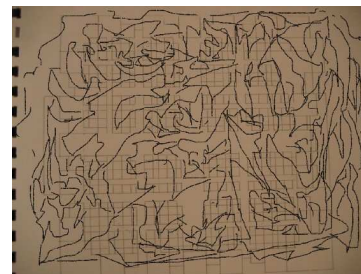
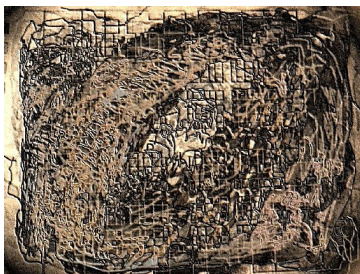
but art is a transdisciplinary rhetoric

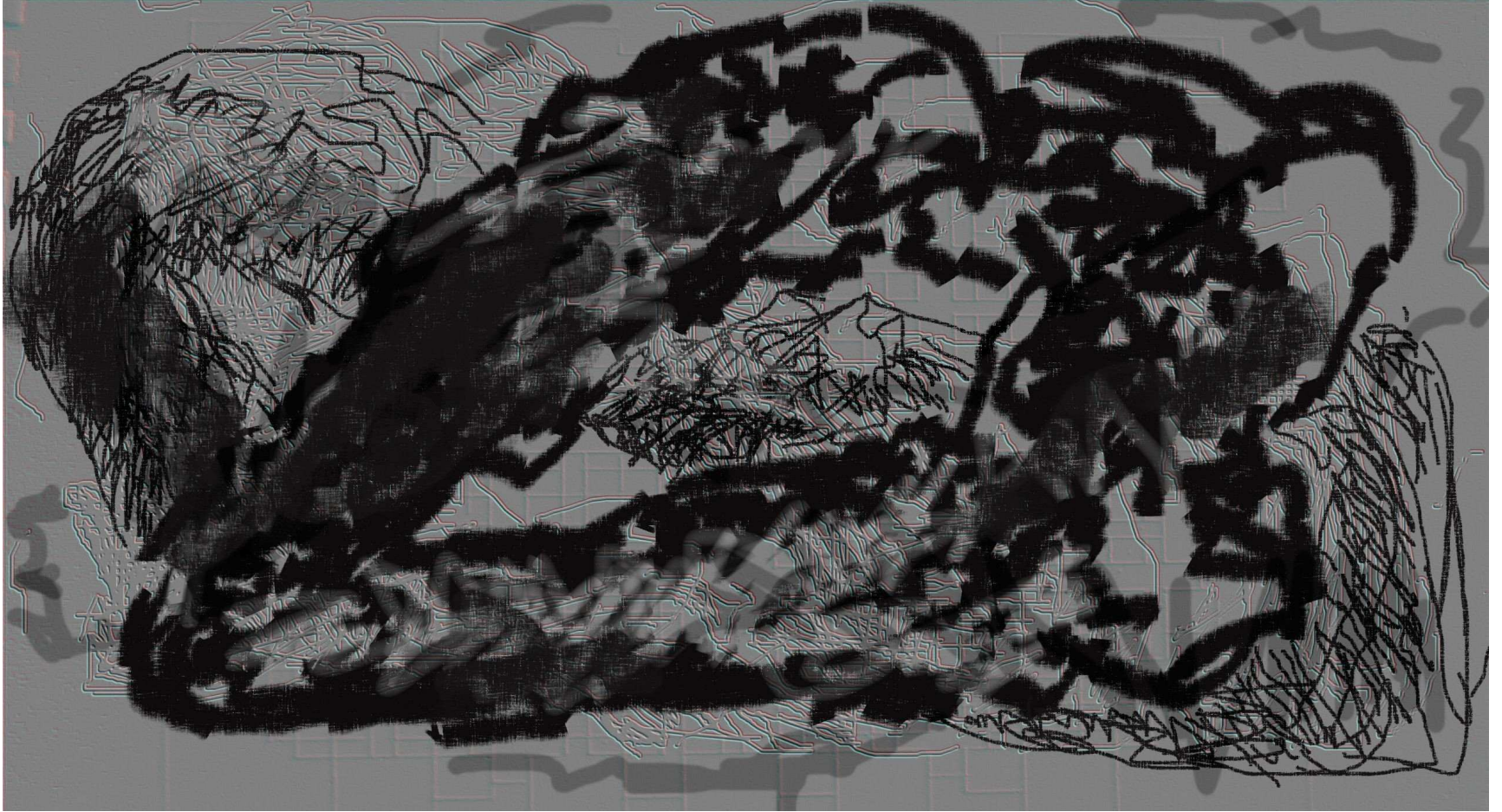
HXH/ $\eta/\mu/\{M\}=HXH=hu$
>humera, osmotic
bject: hour
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Synecdoche: extension in space

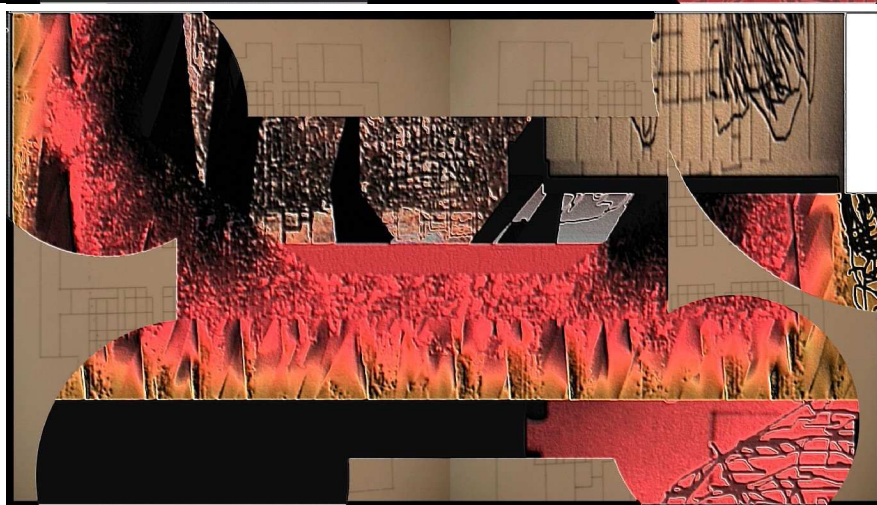
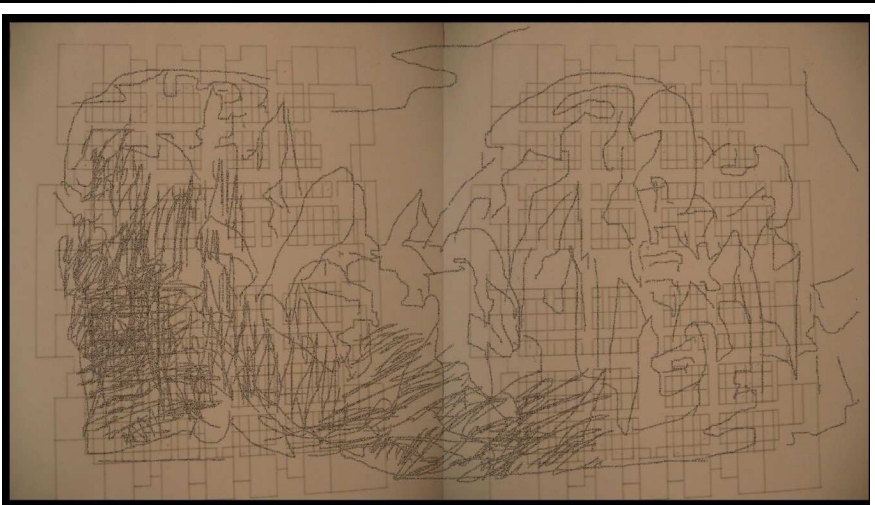
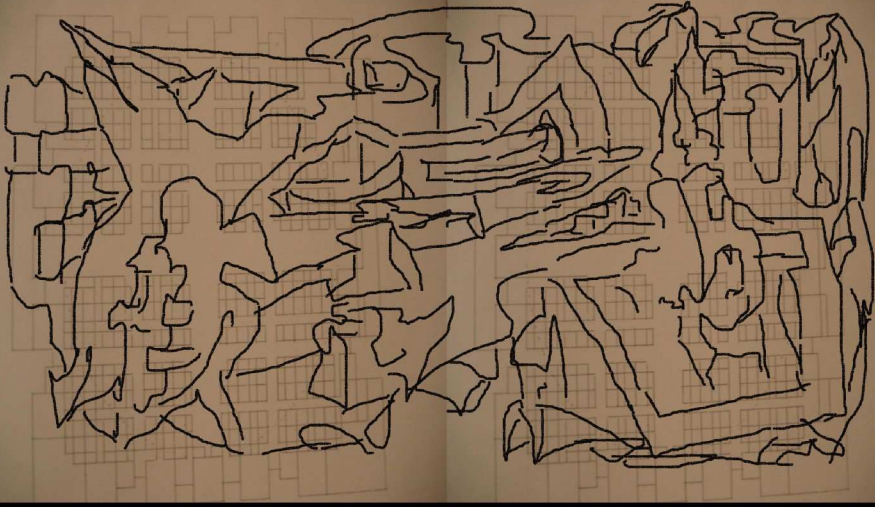
souvenir

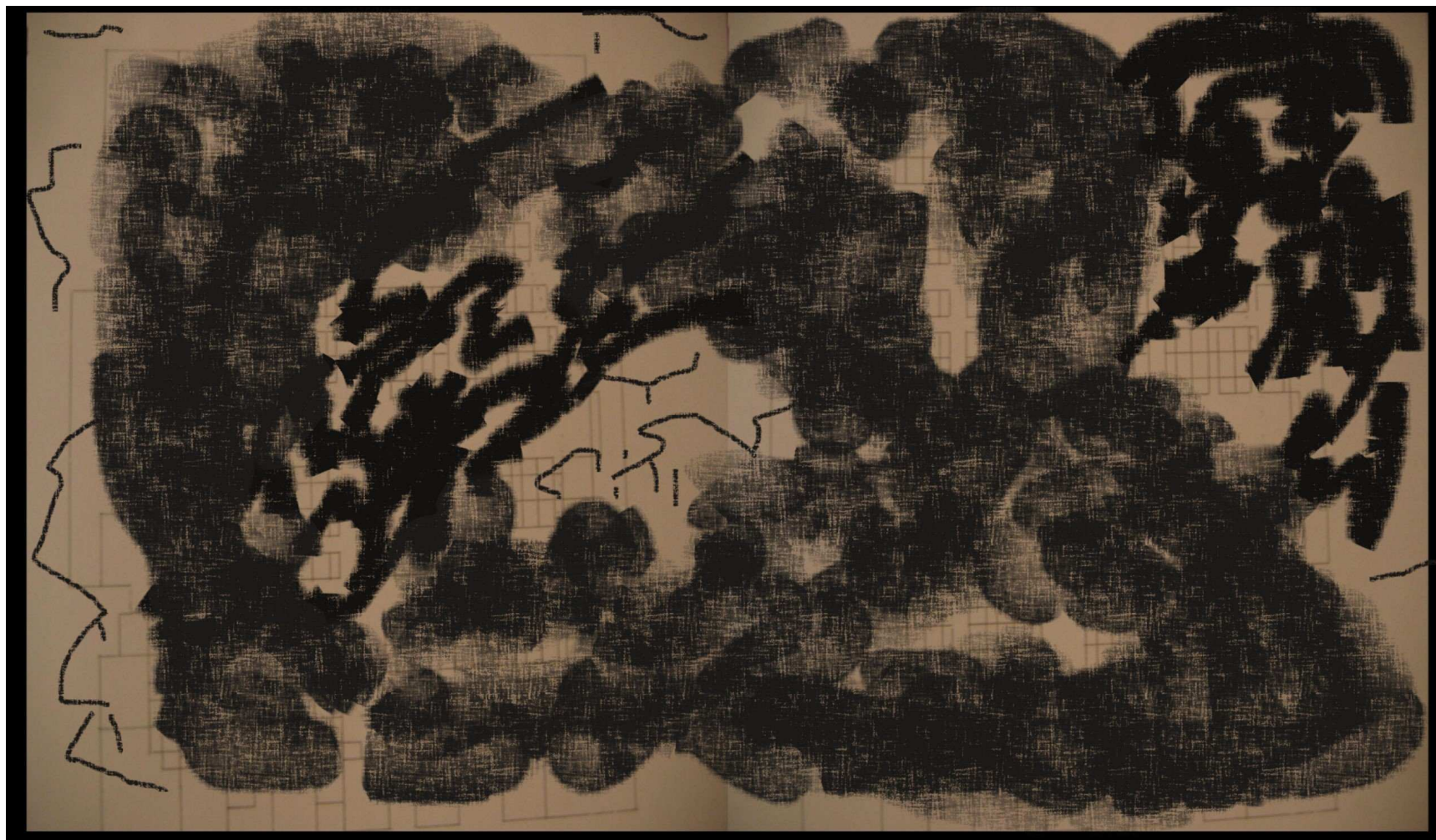
cast

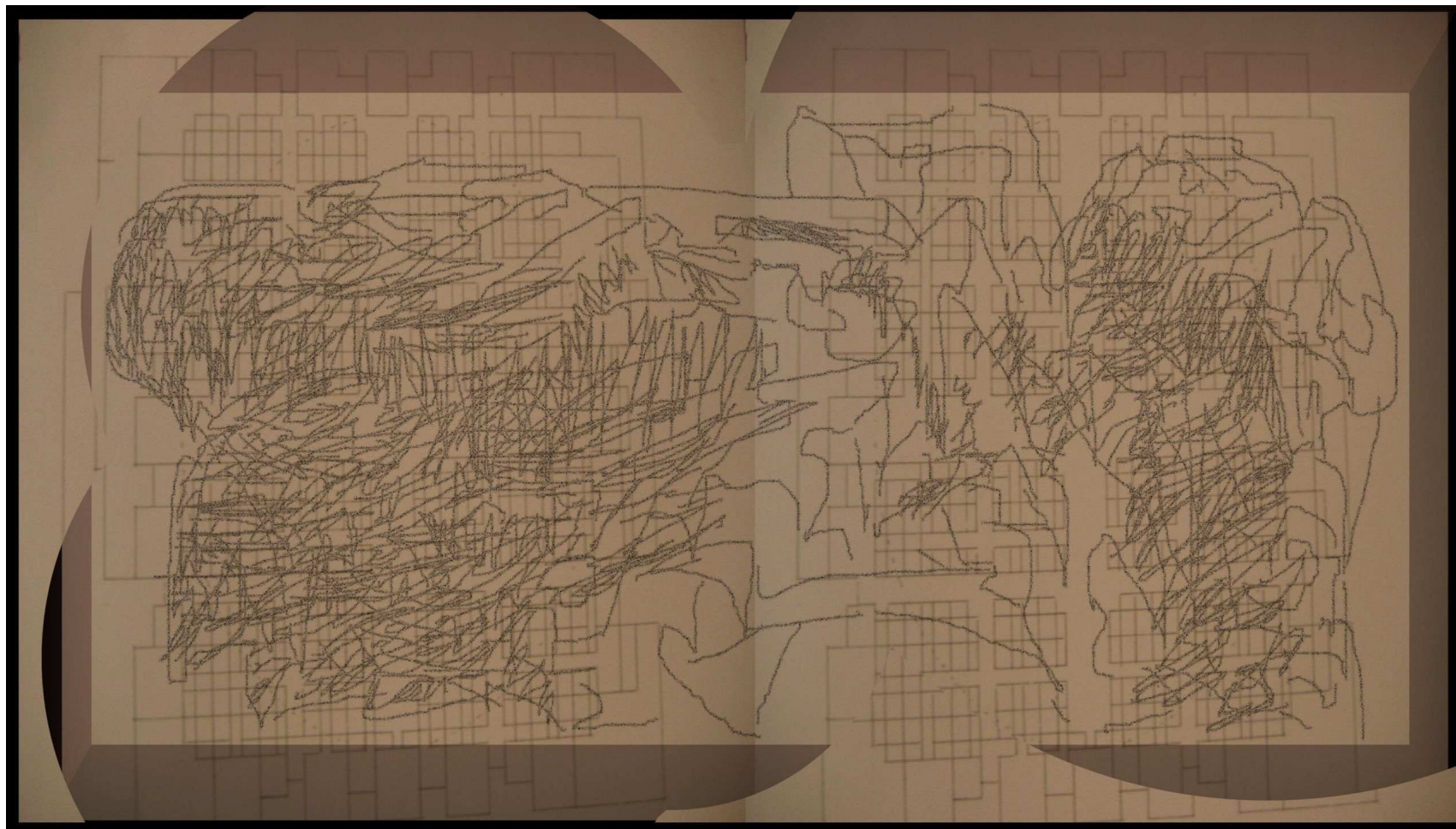
of light

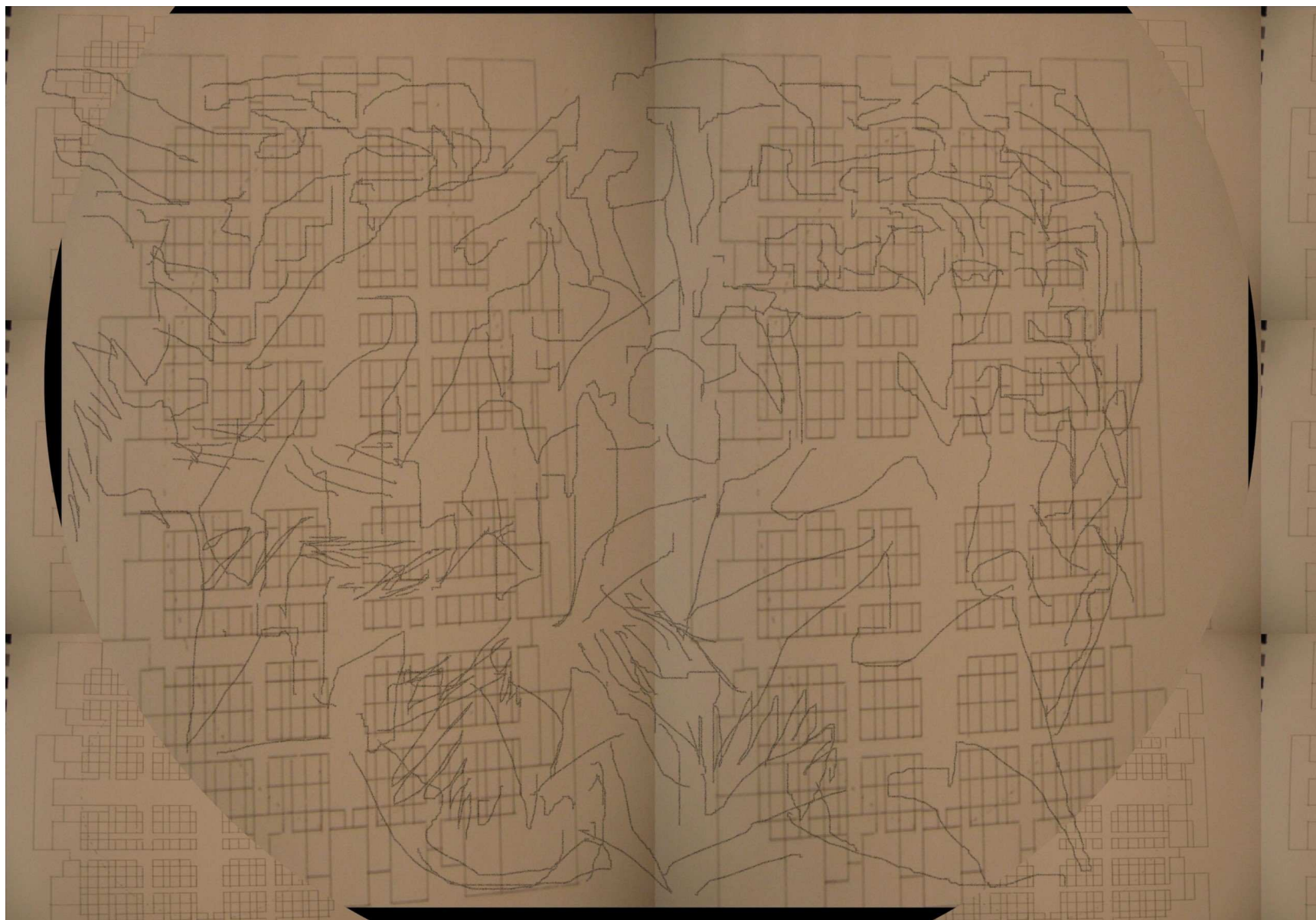
Torus and Torsade

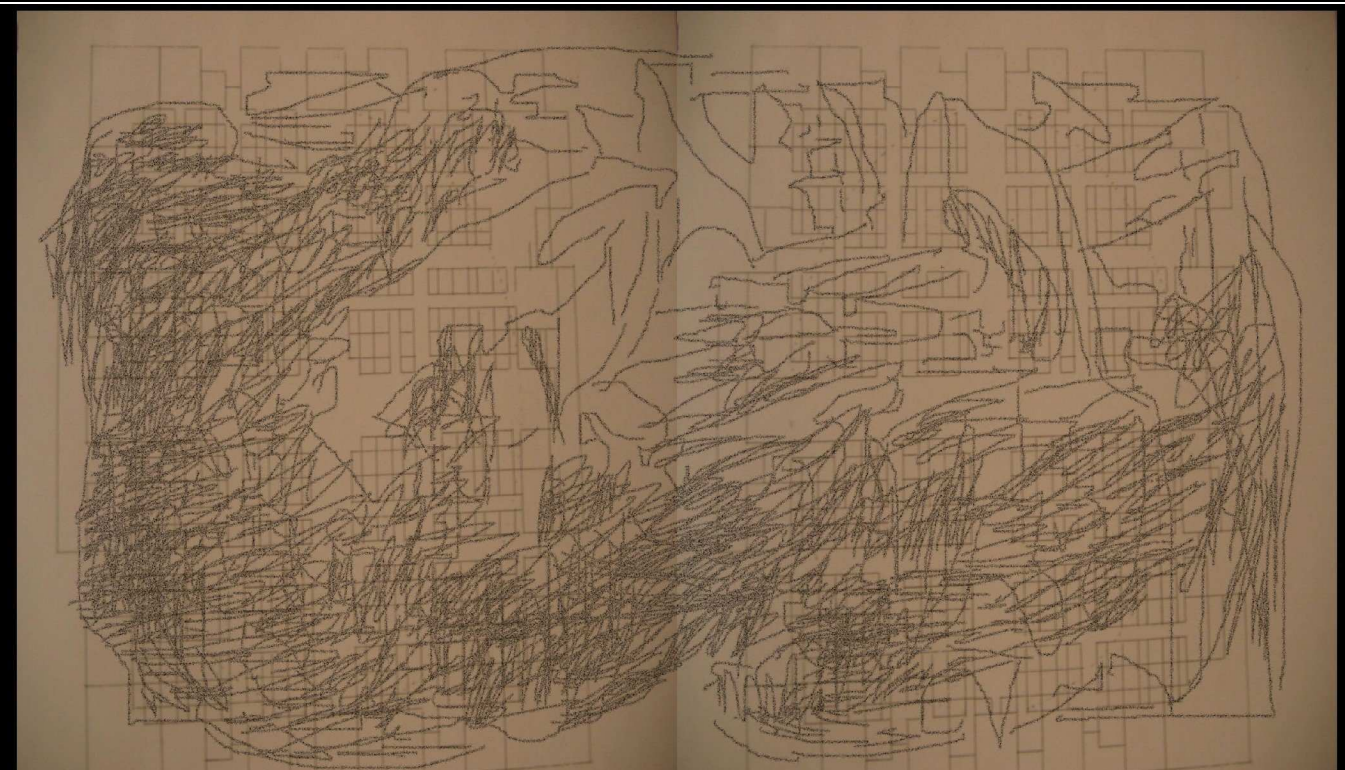
HXH/ $\eta/\mu/\{M\}$ =HXH=hu
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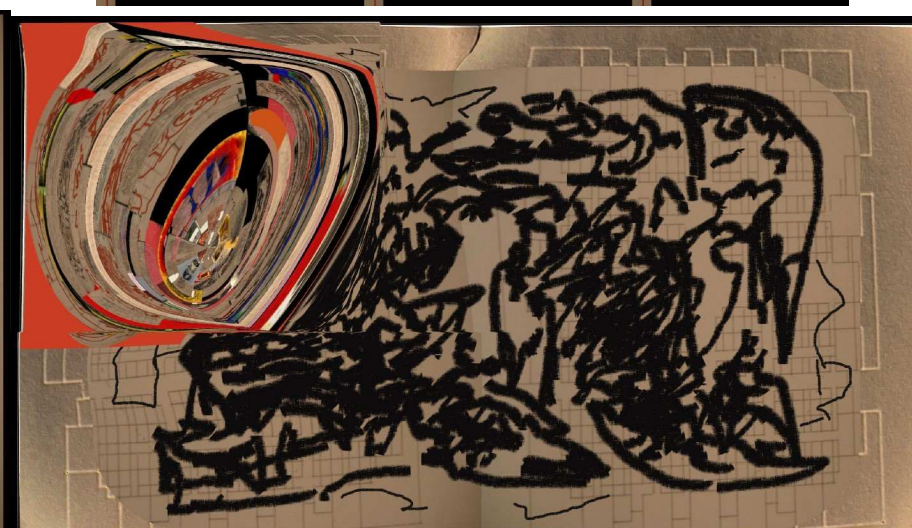
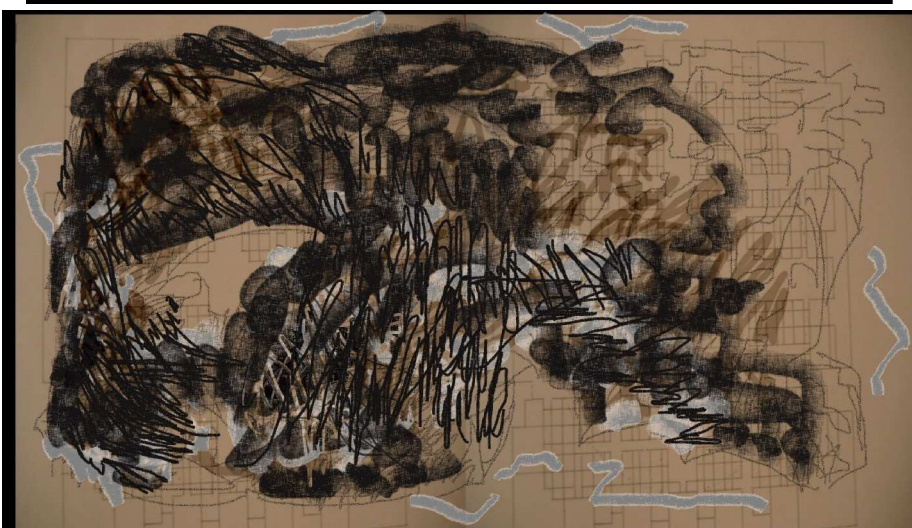
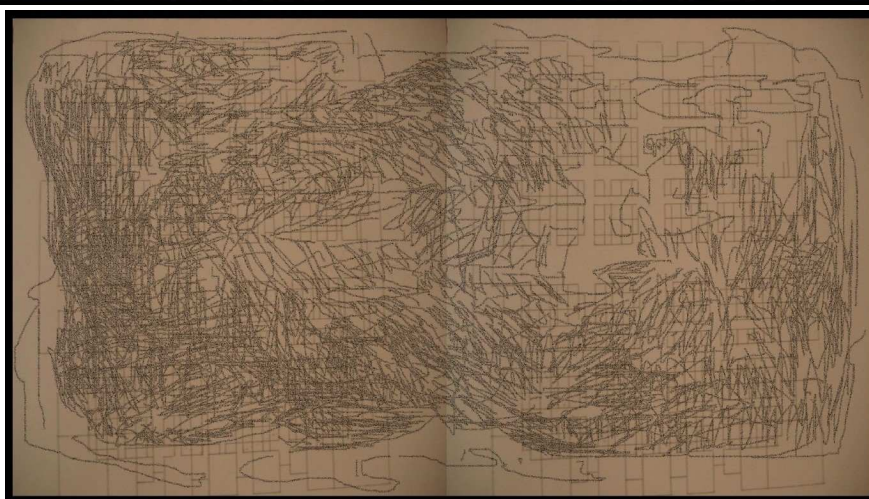
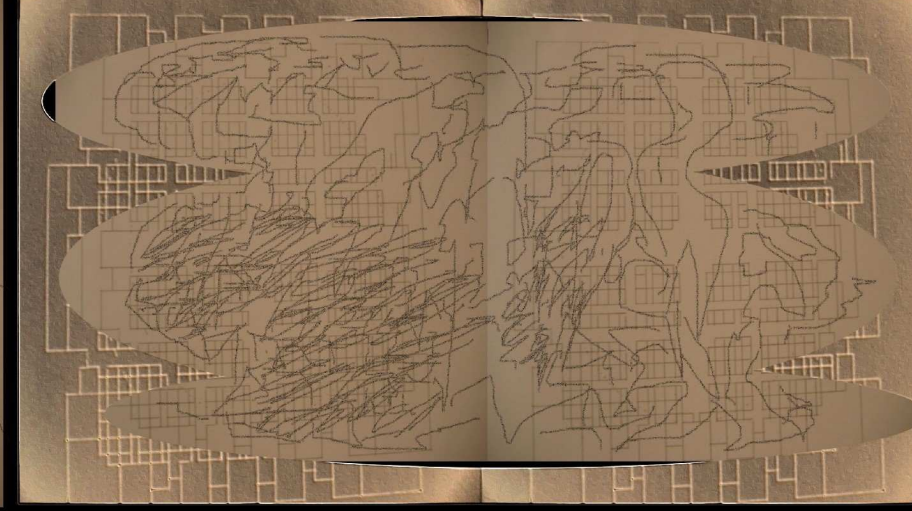
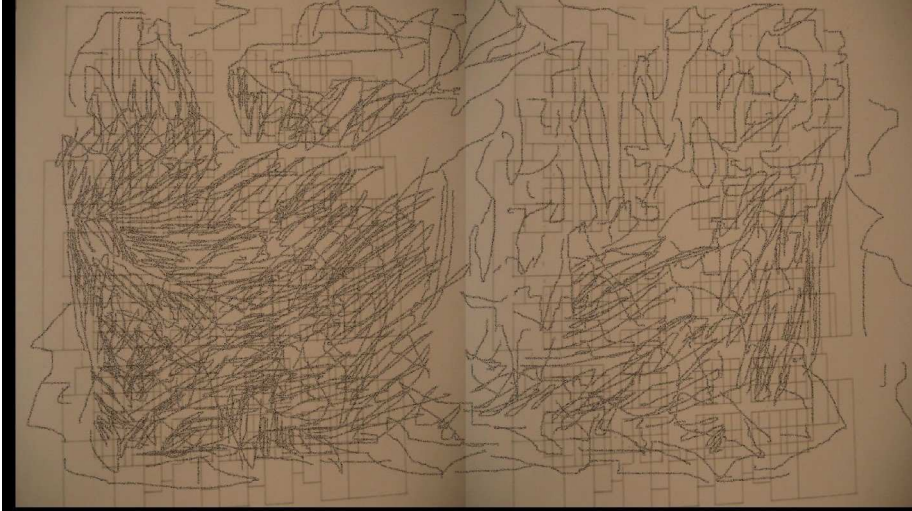


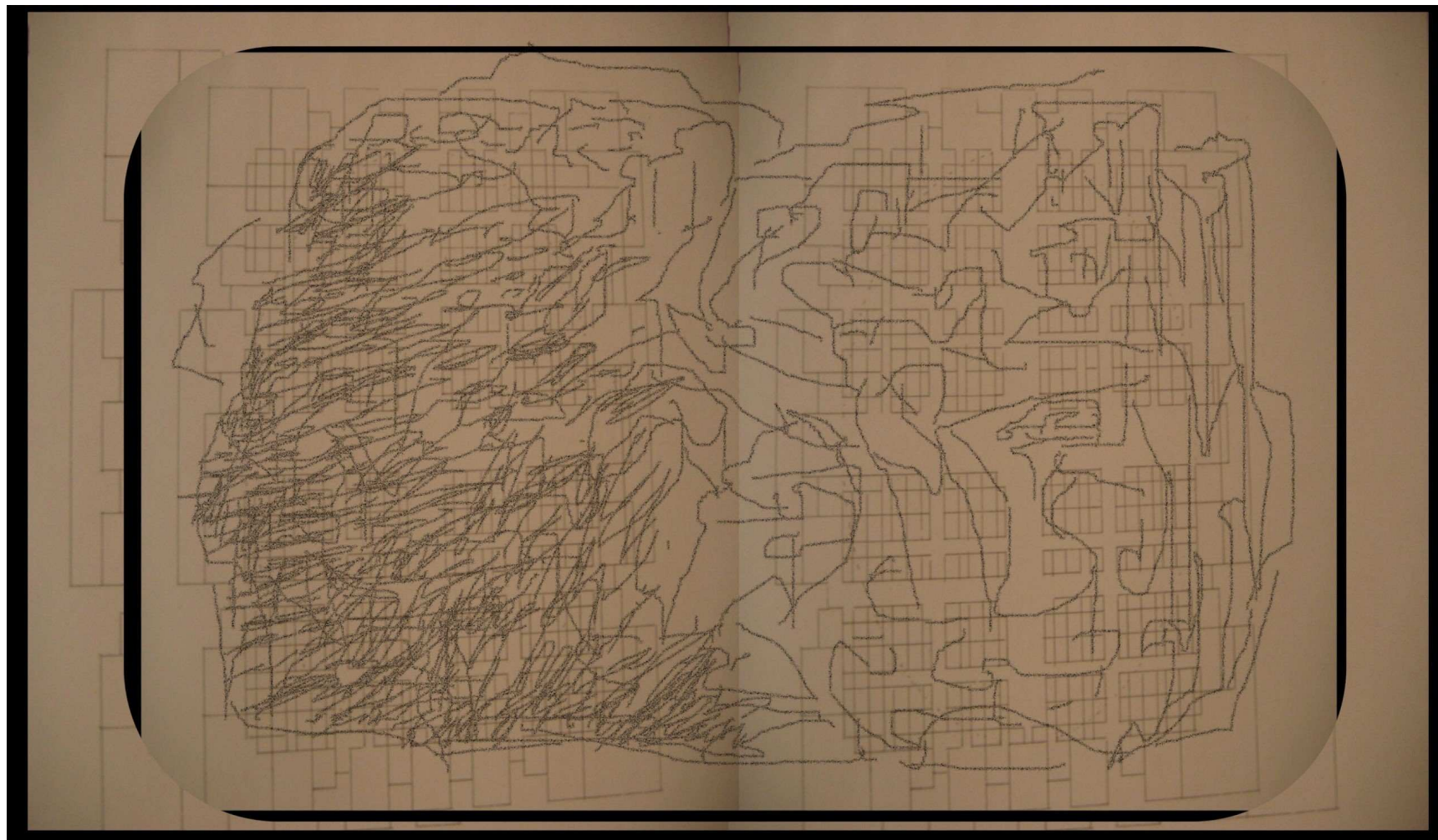


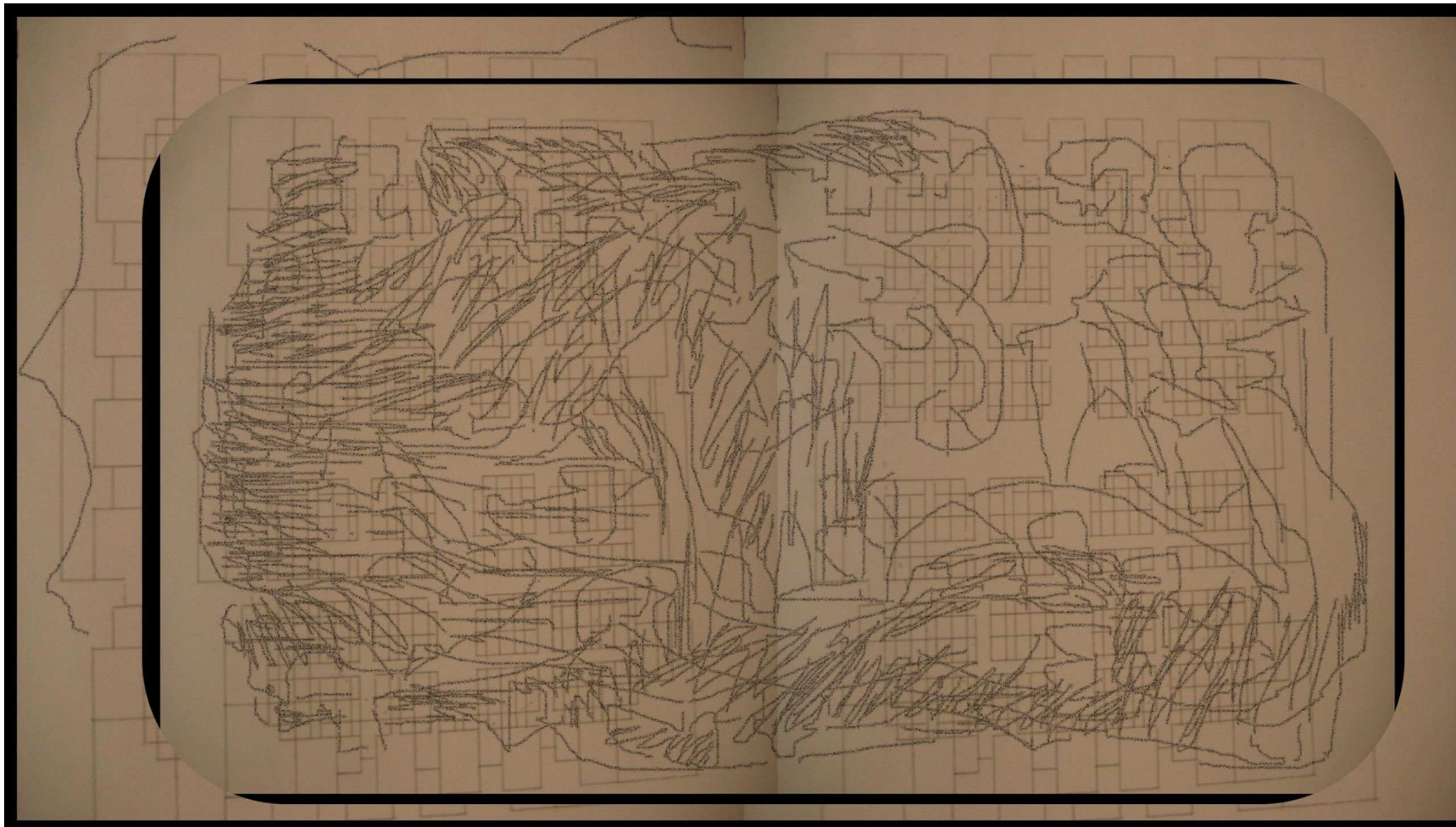


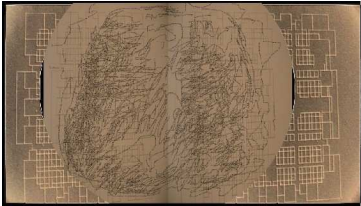
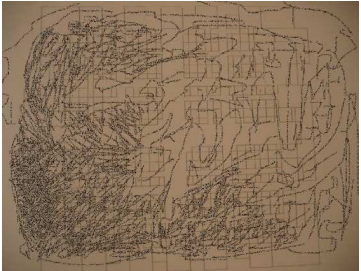
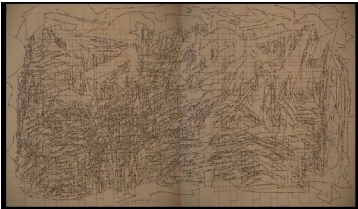
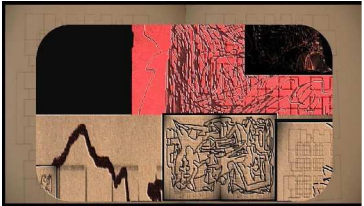
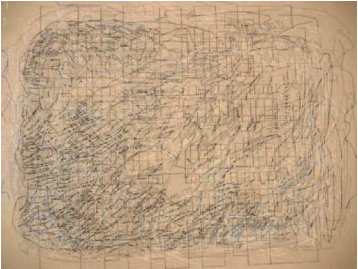


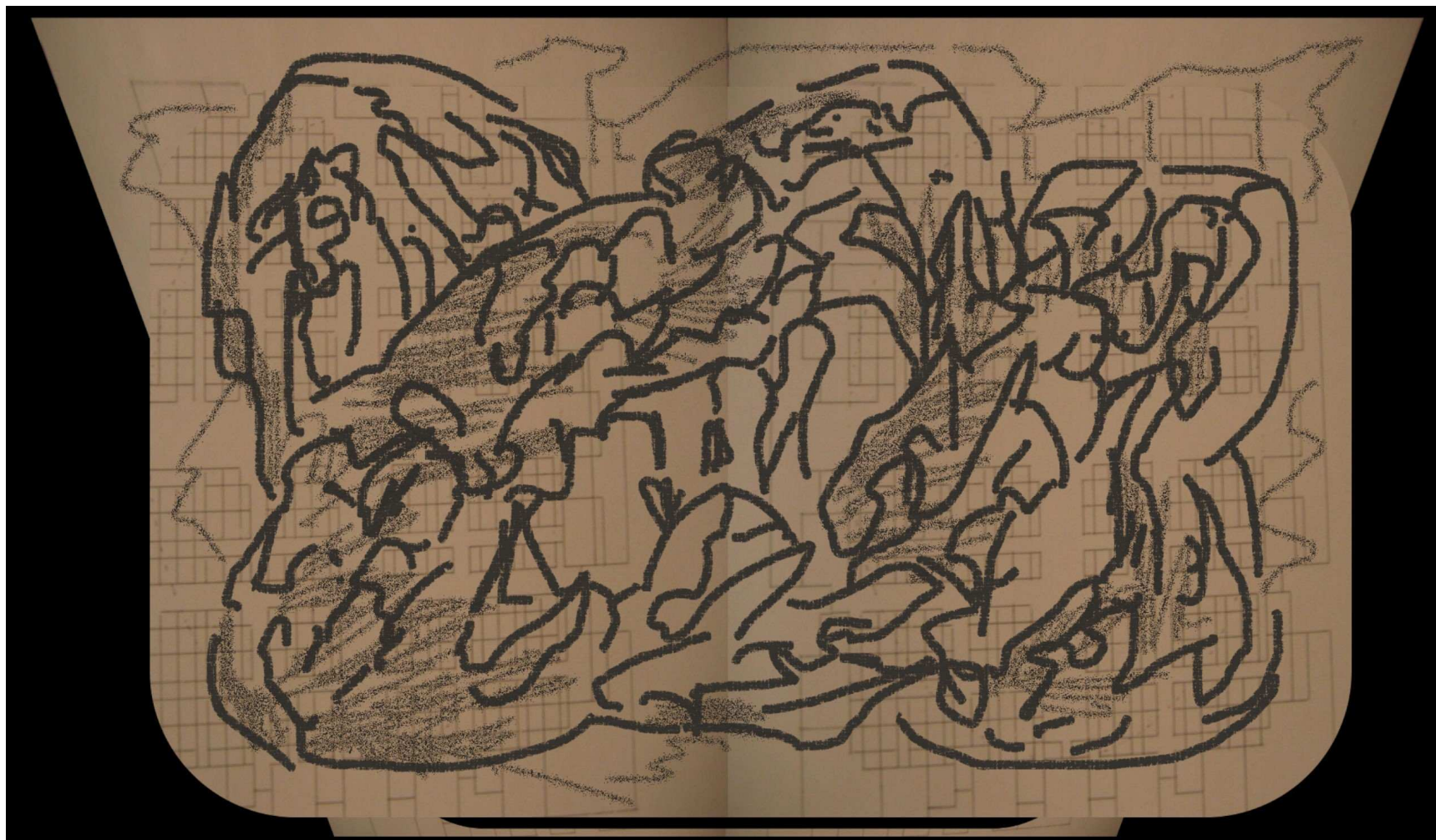


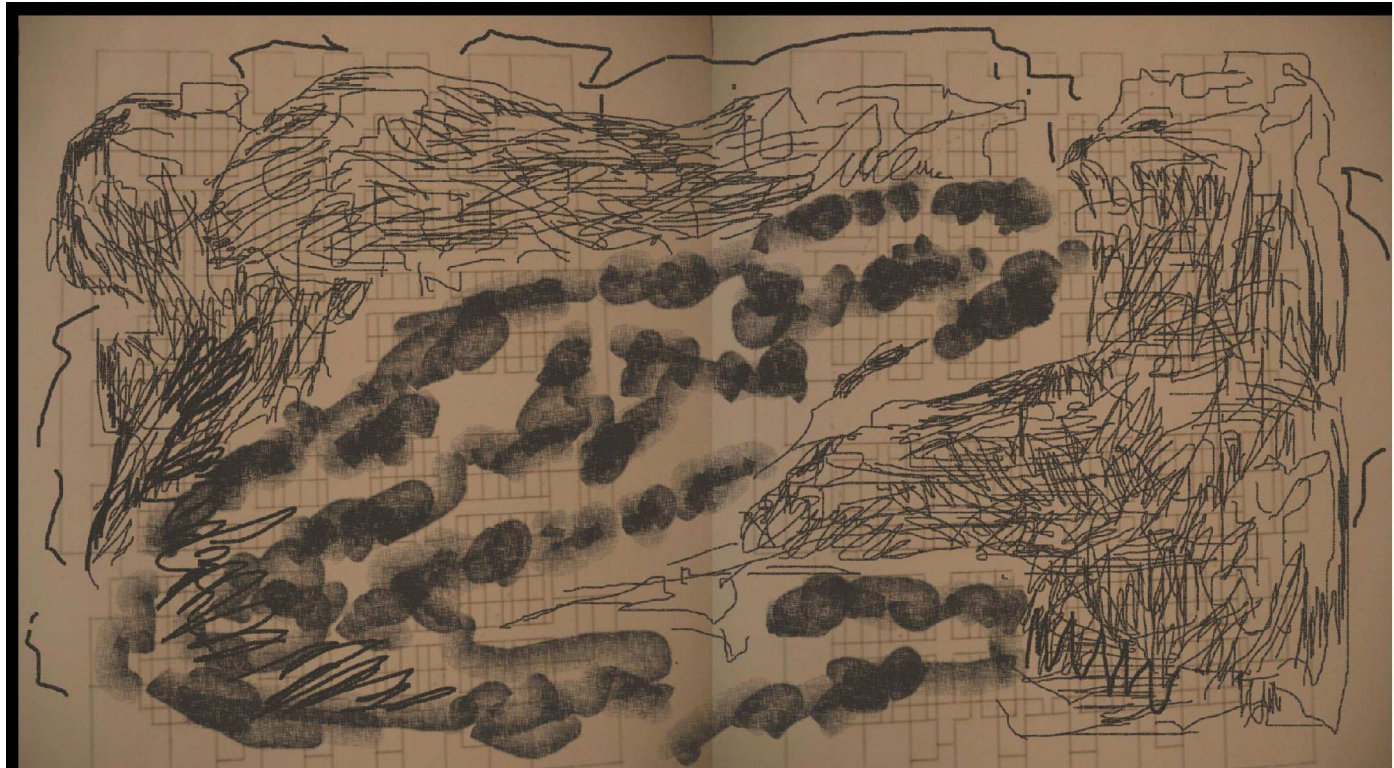
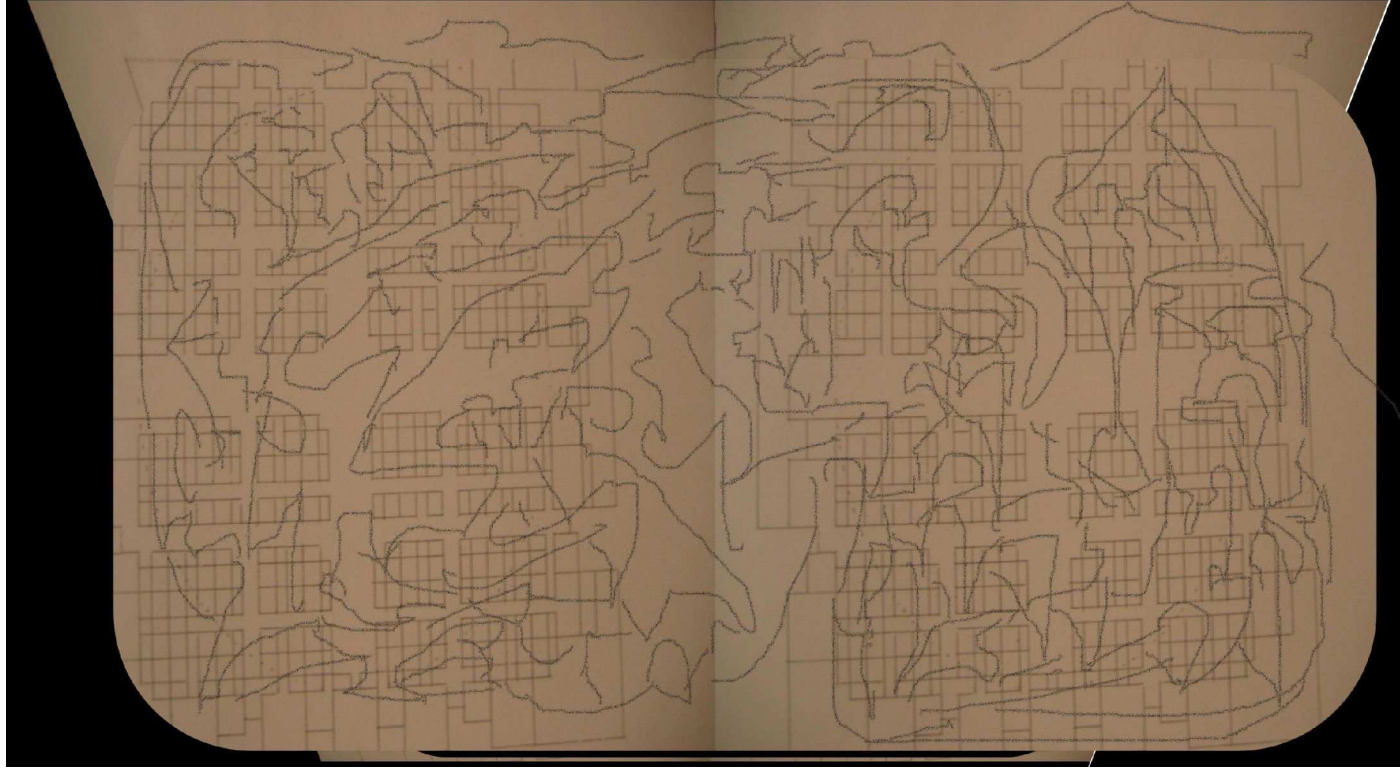


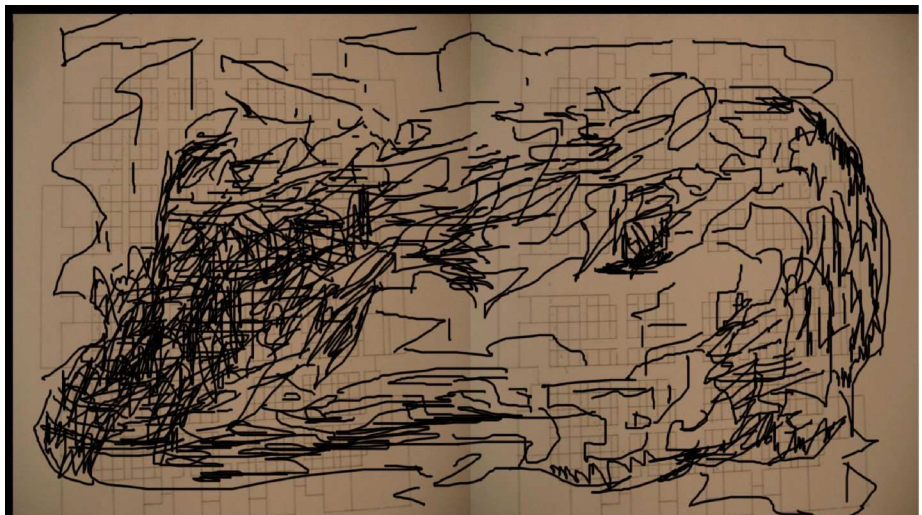
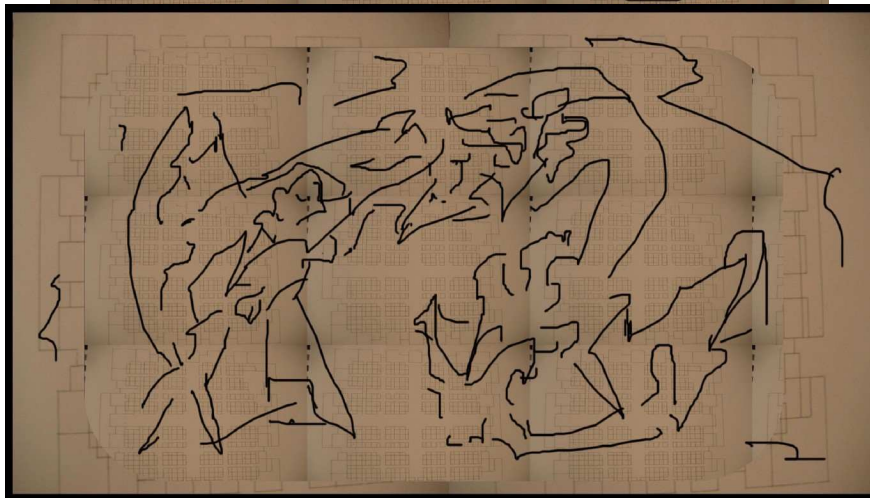
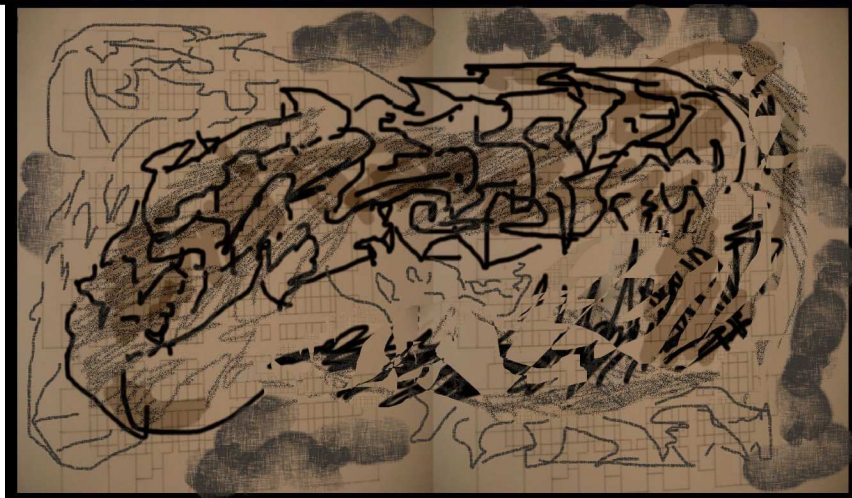
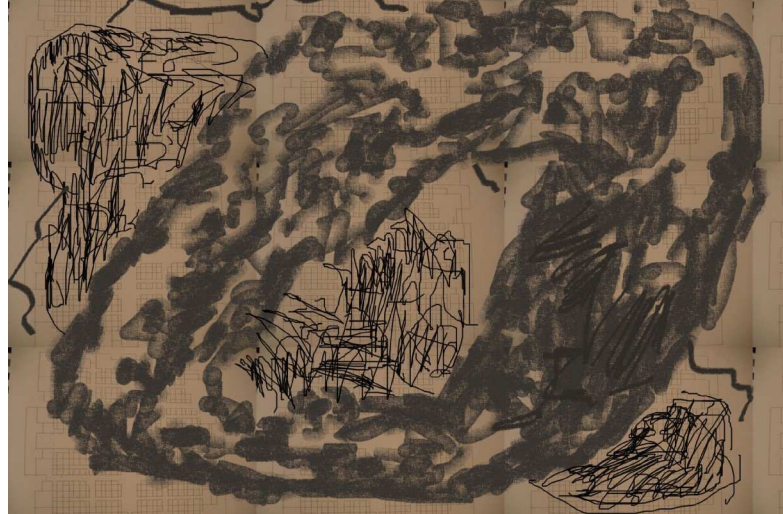
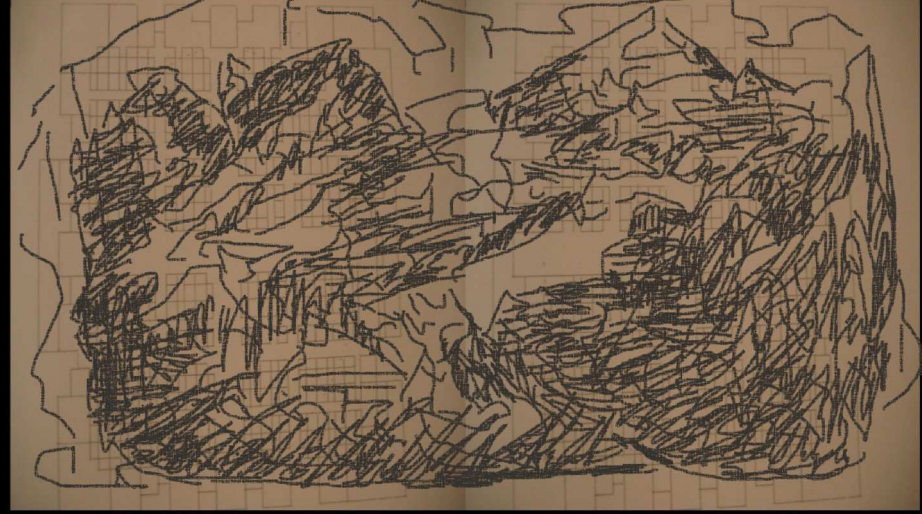


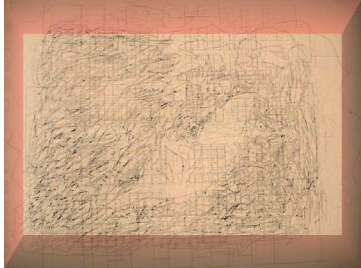
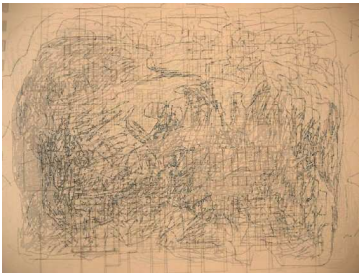


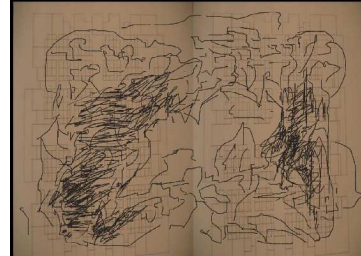
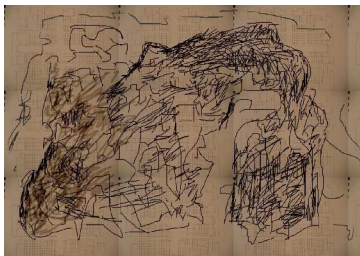
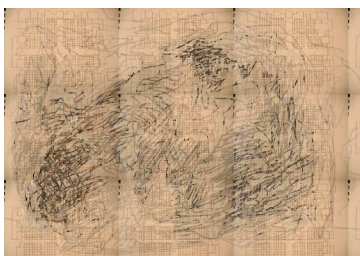
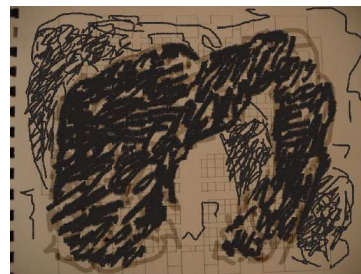
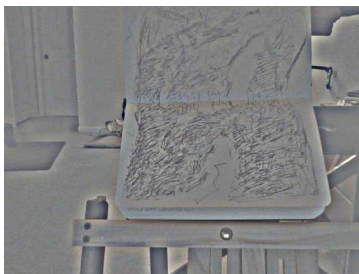


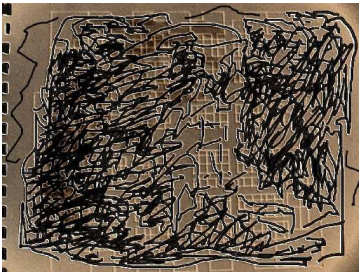
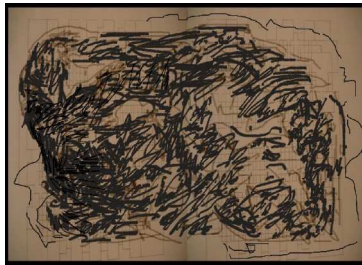
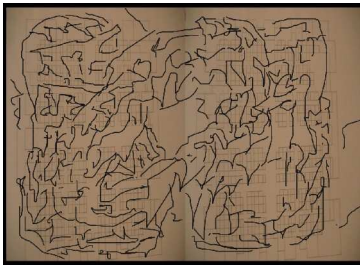
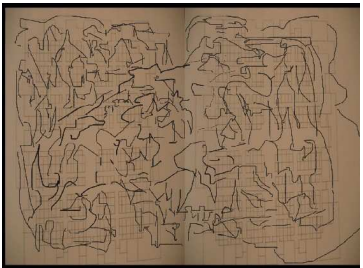
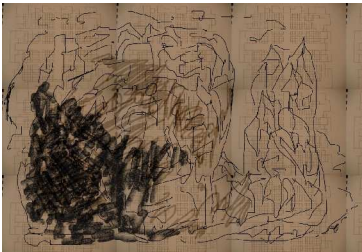
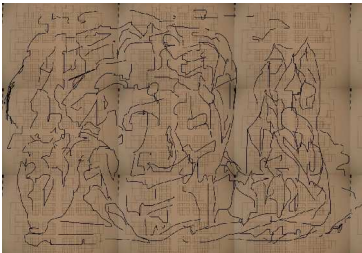
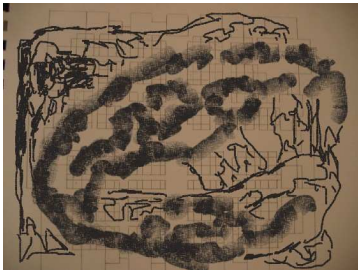


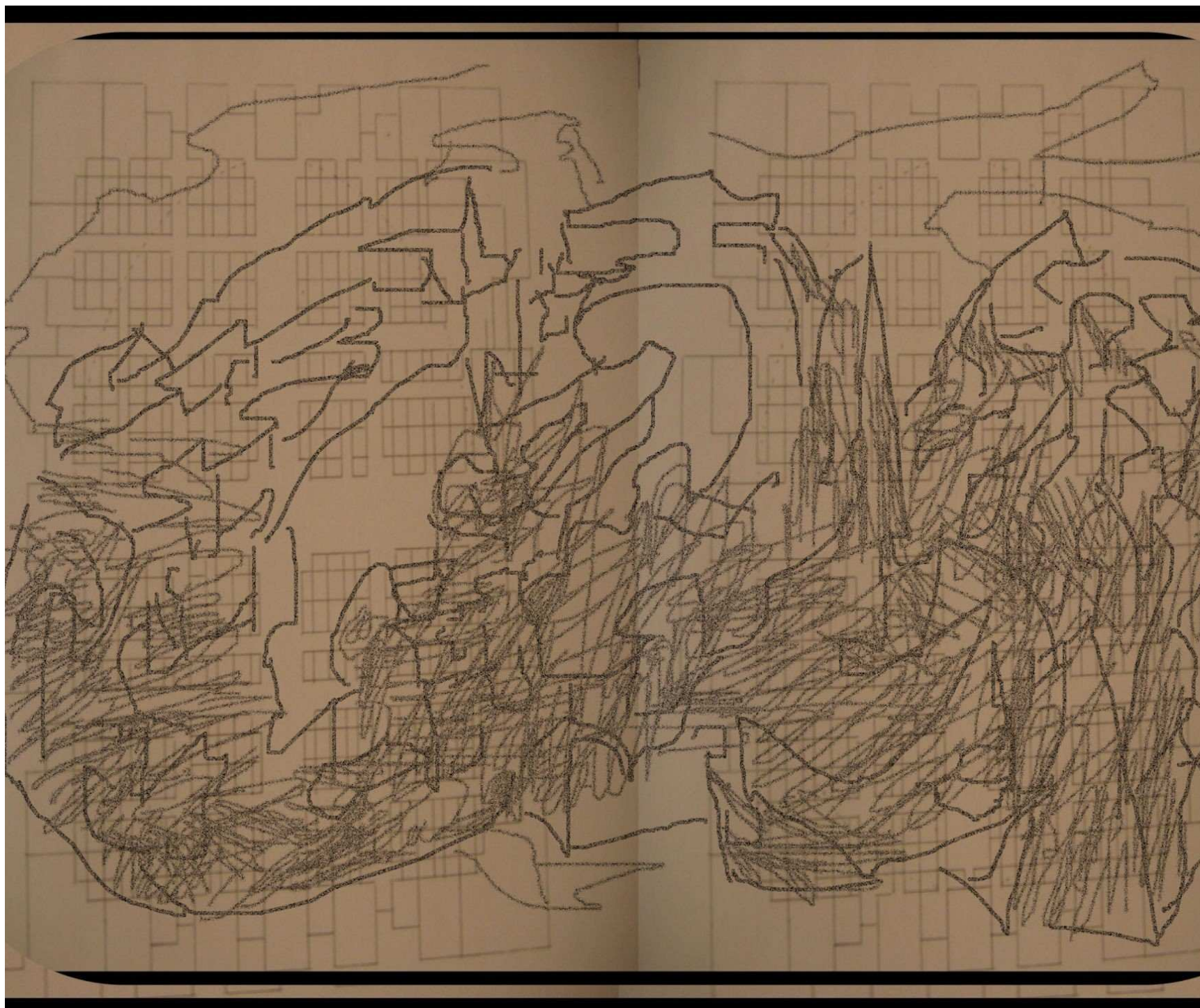


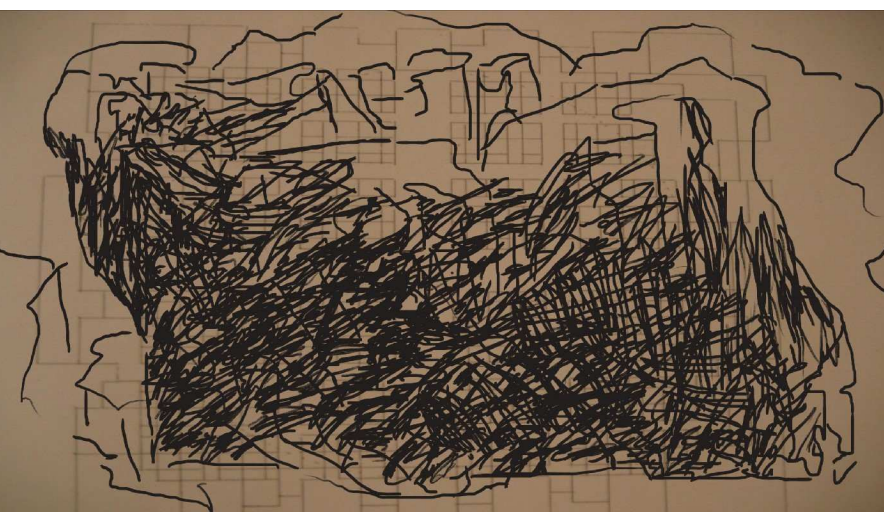
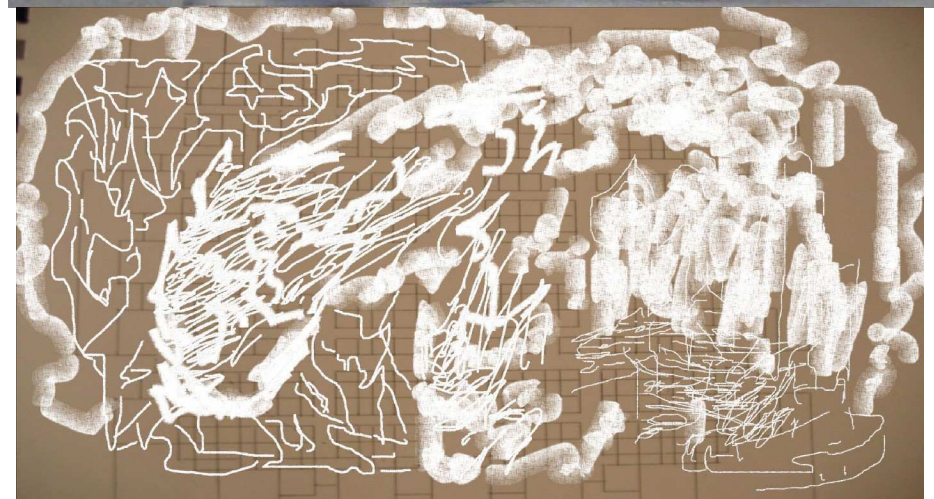
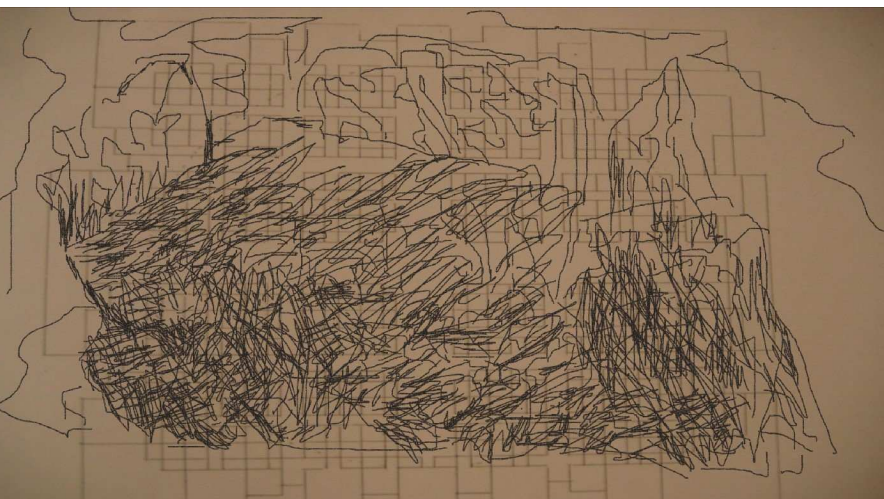
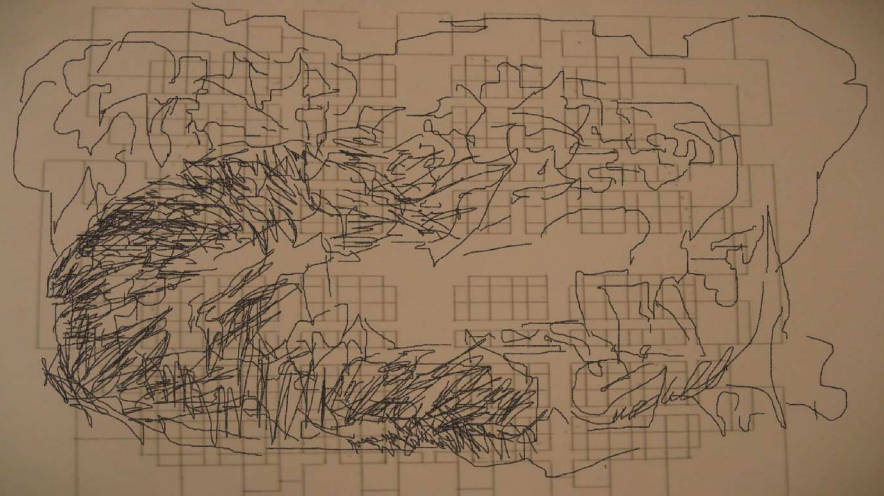


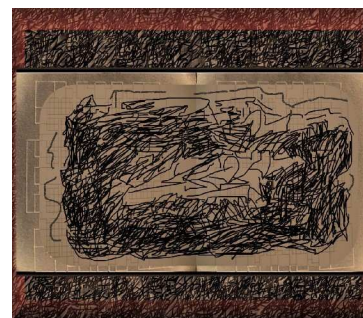
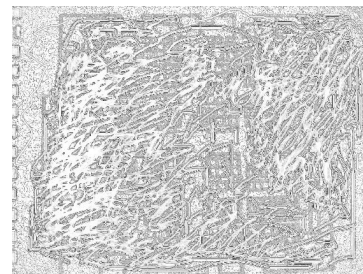
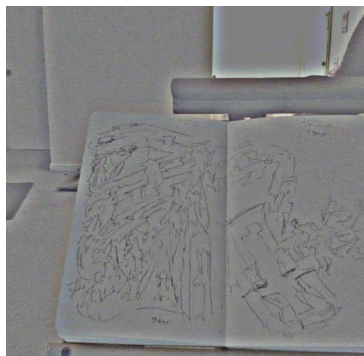


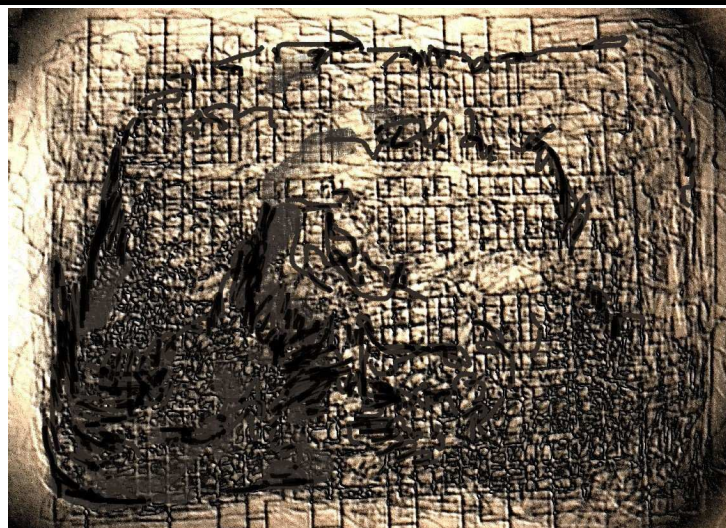
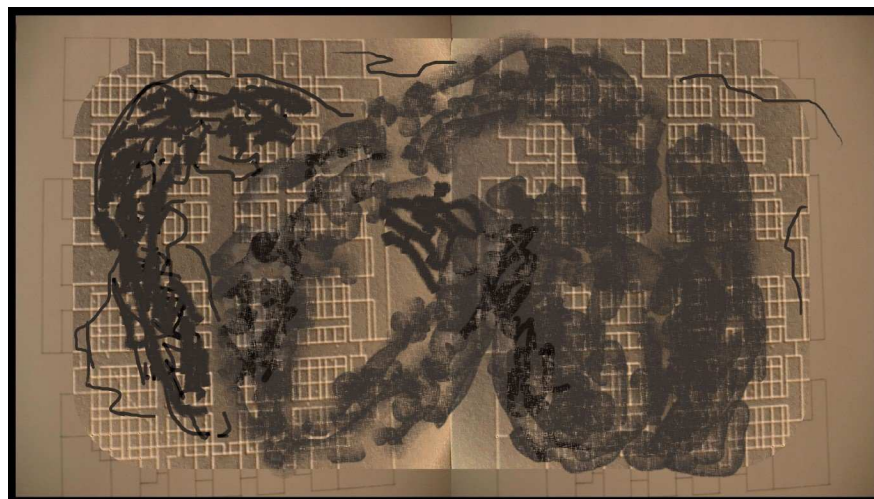
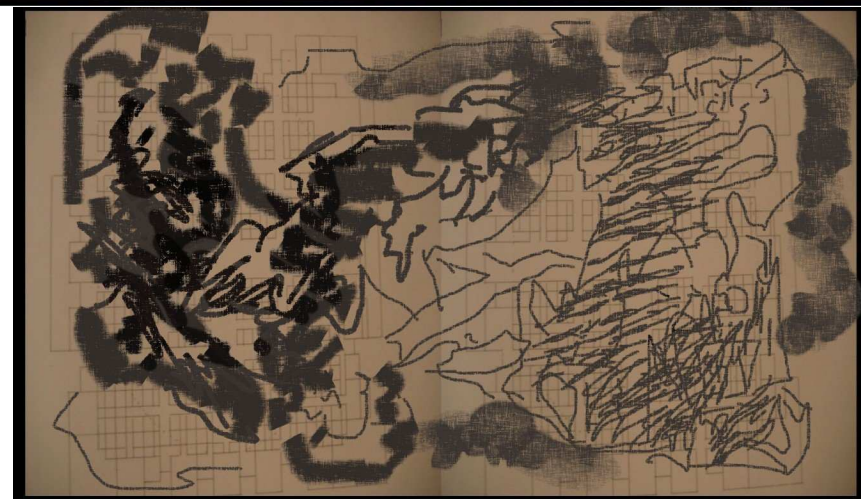
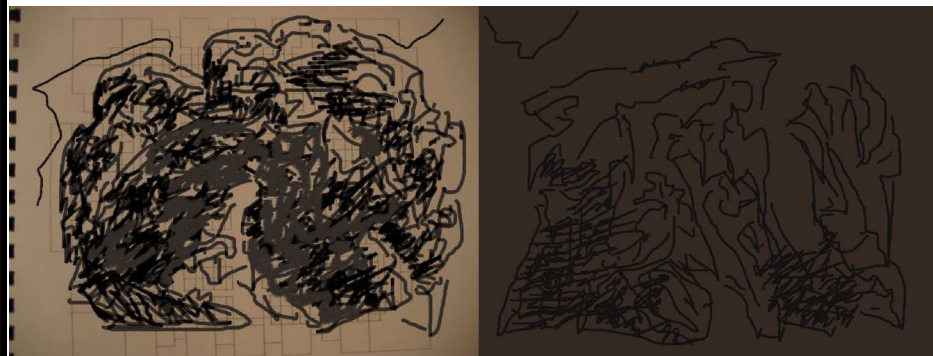
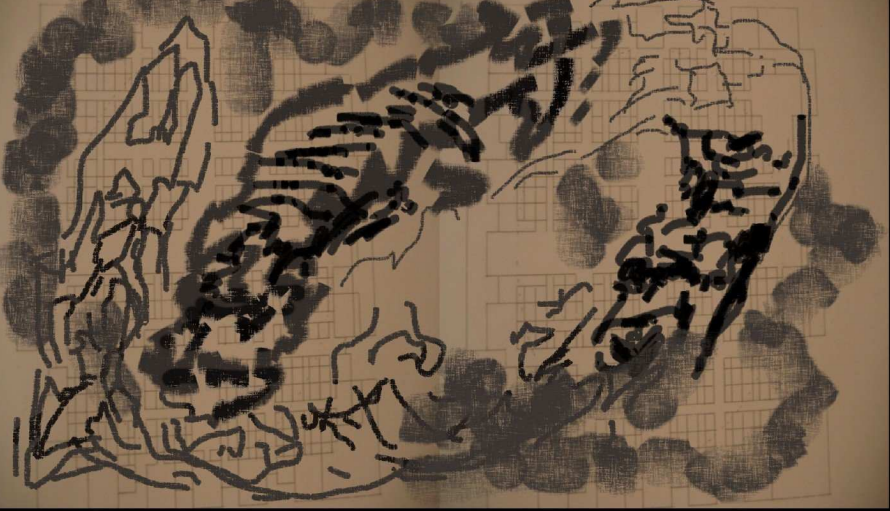


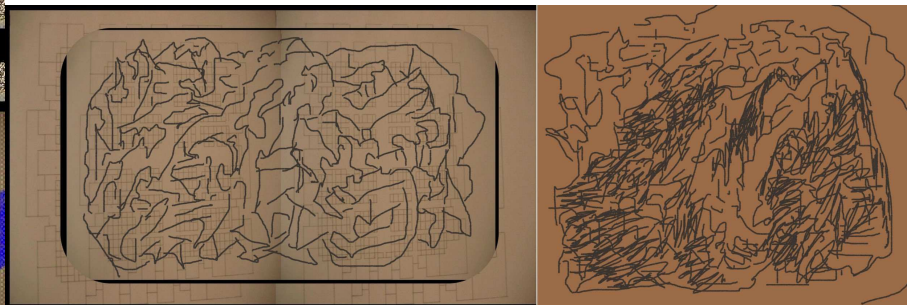
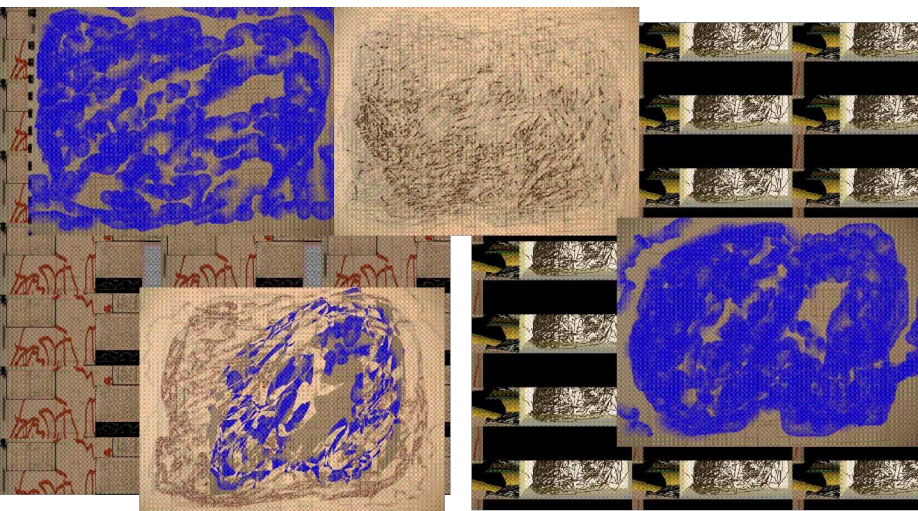
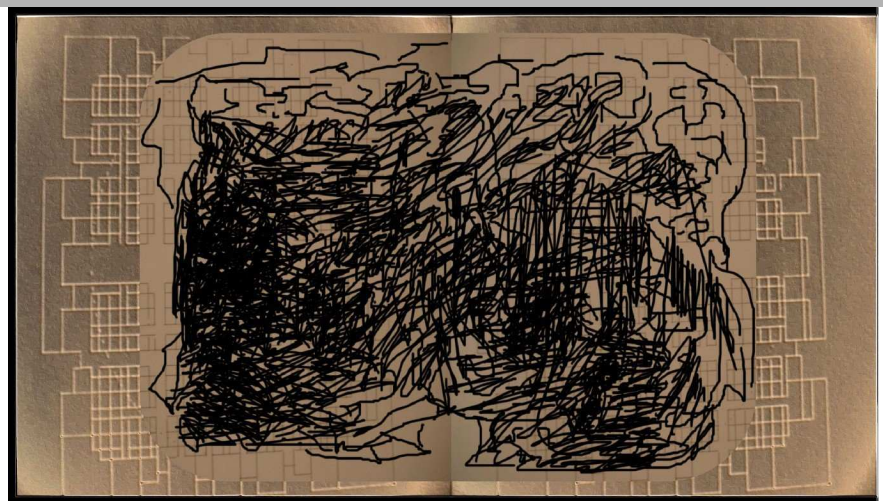
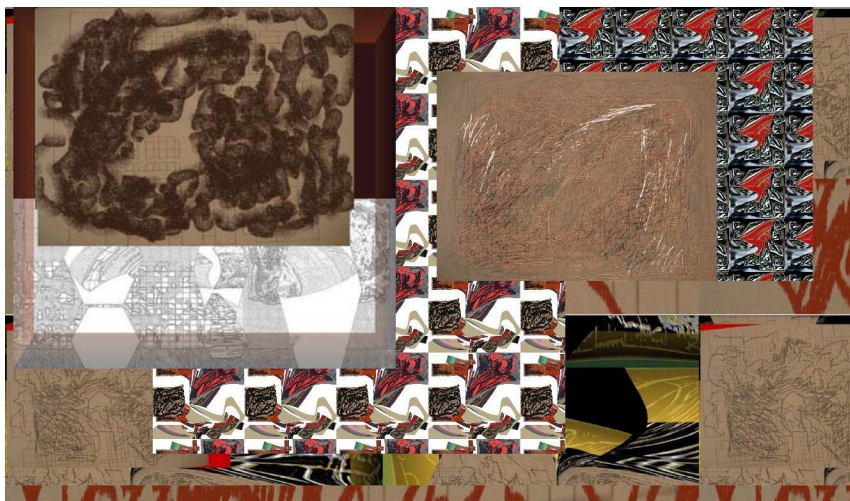
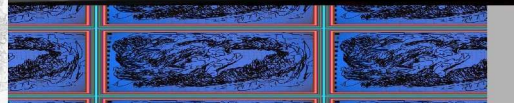
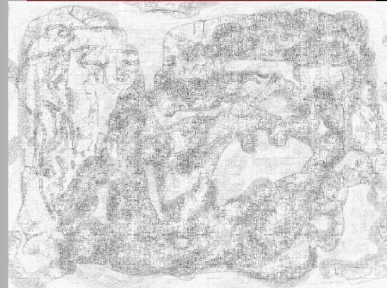
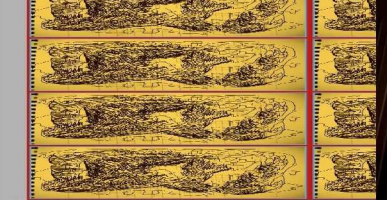
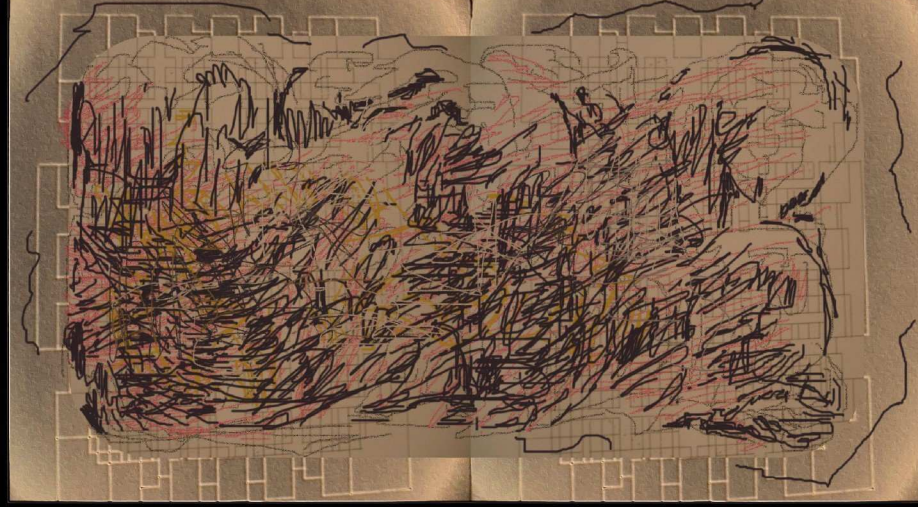


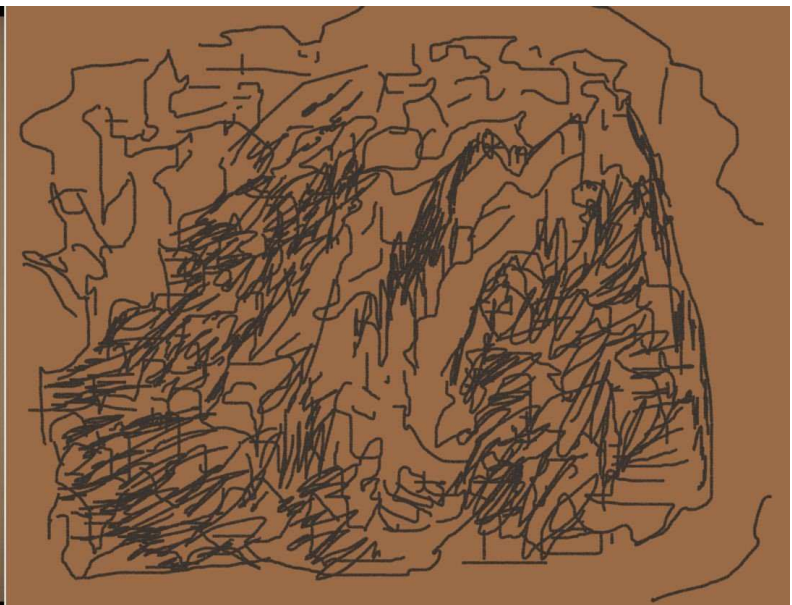
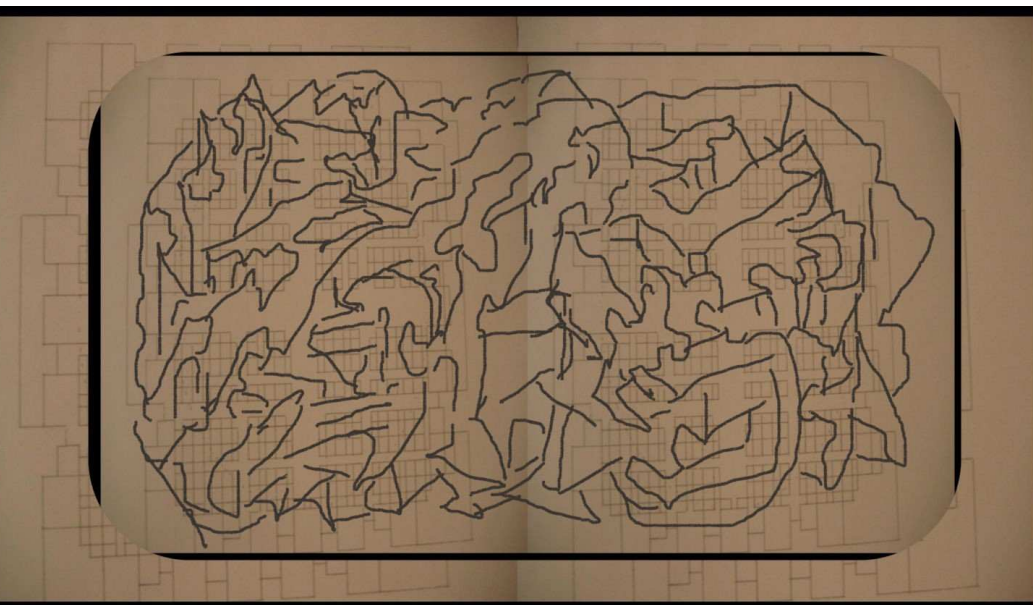


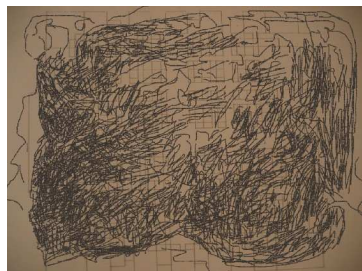
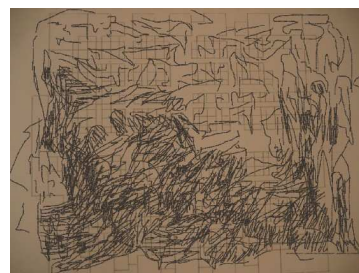
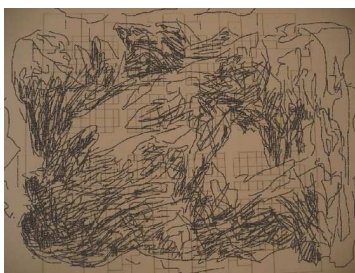
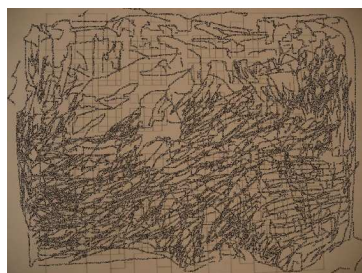
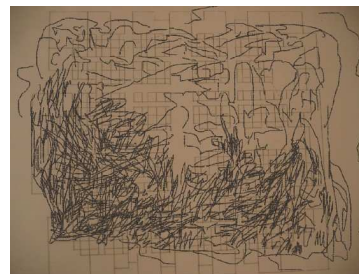


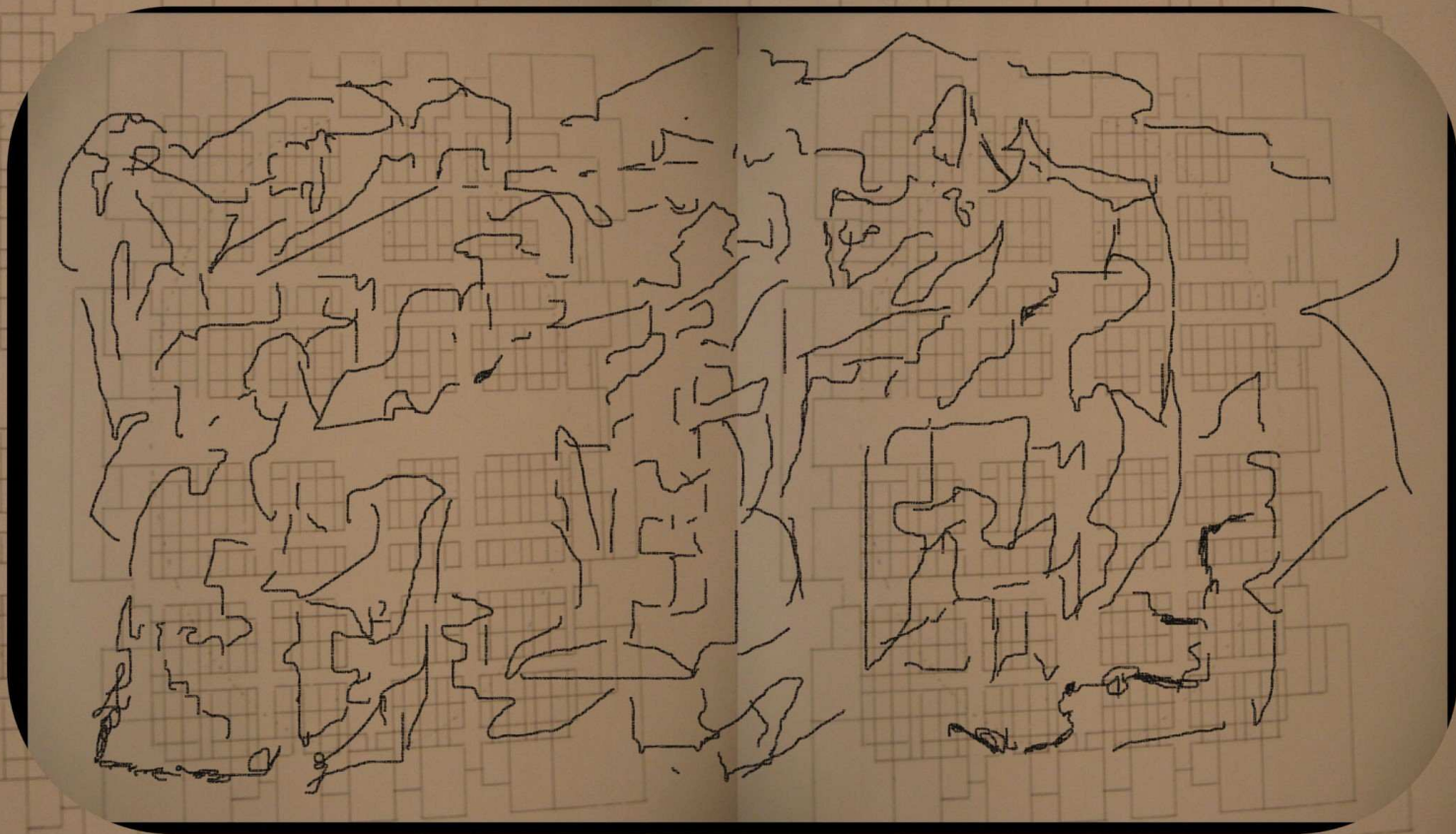


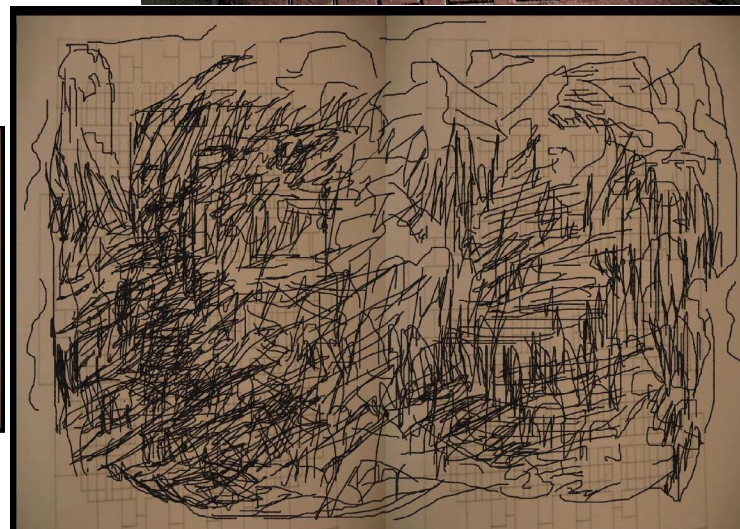
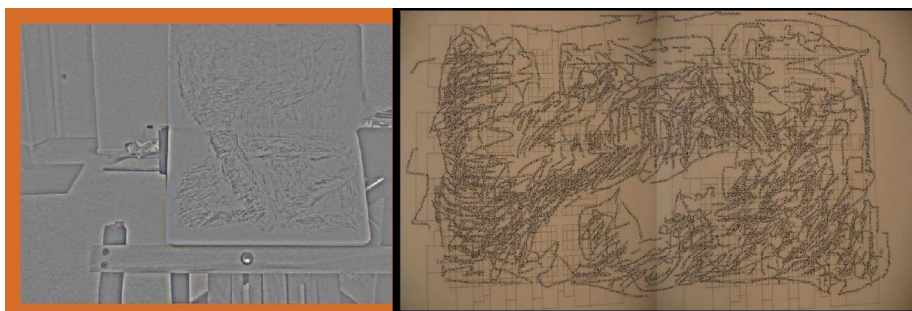
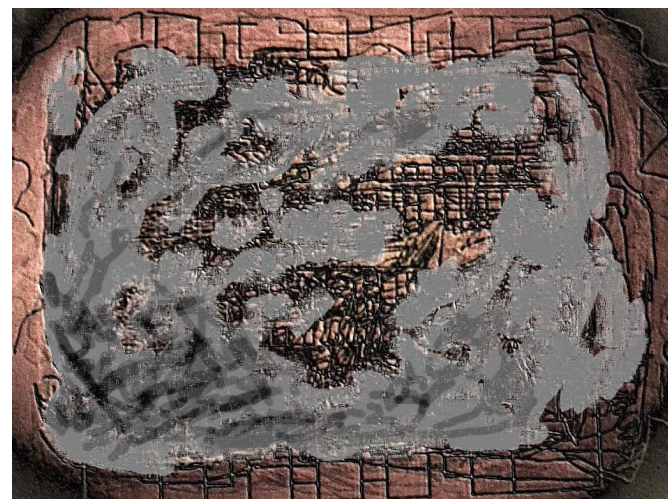
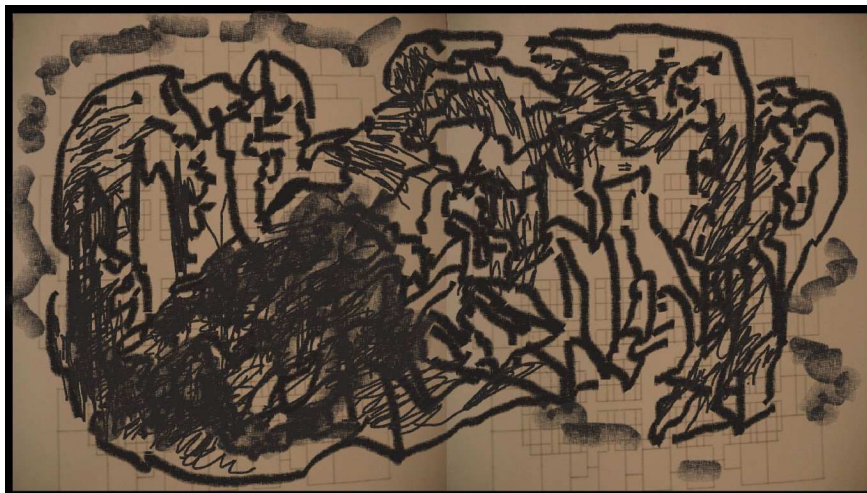
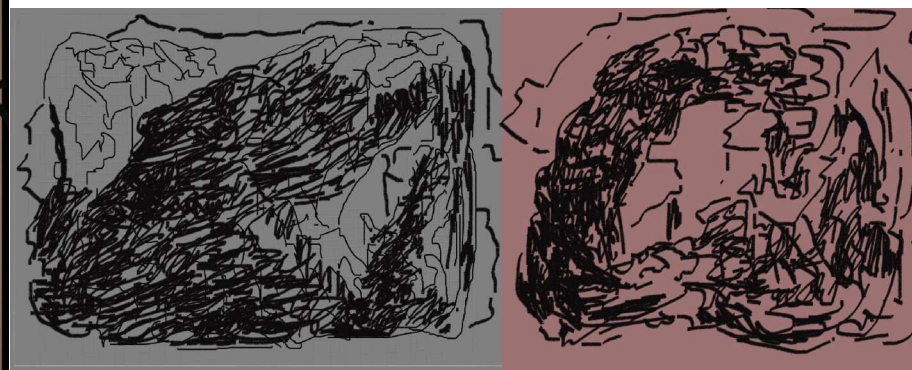
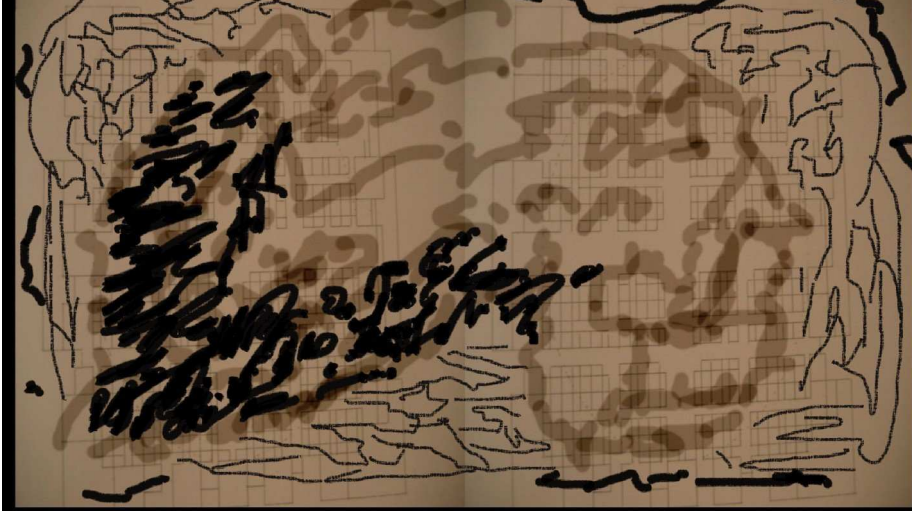


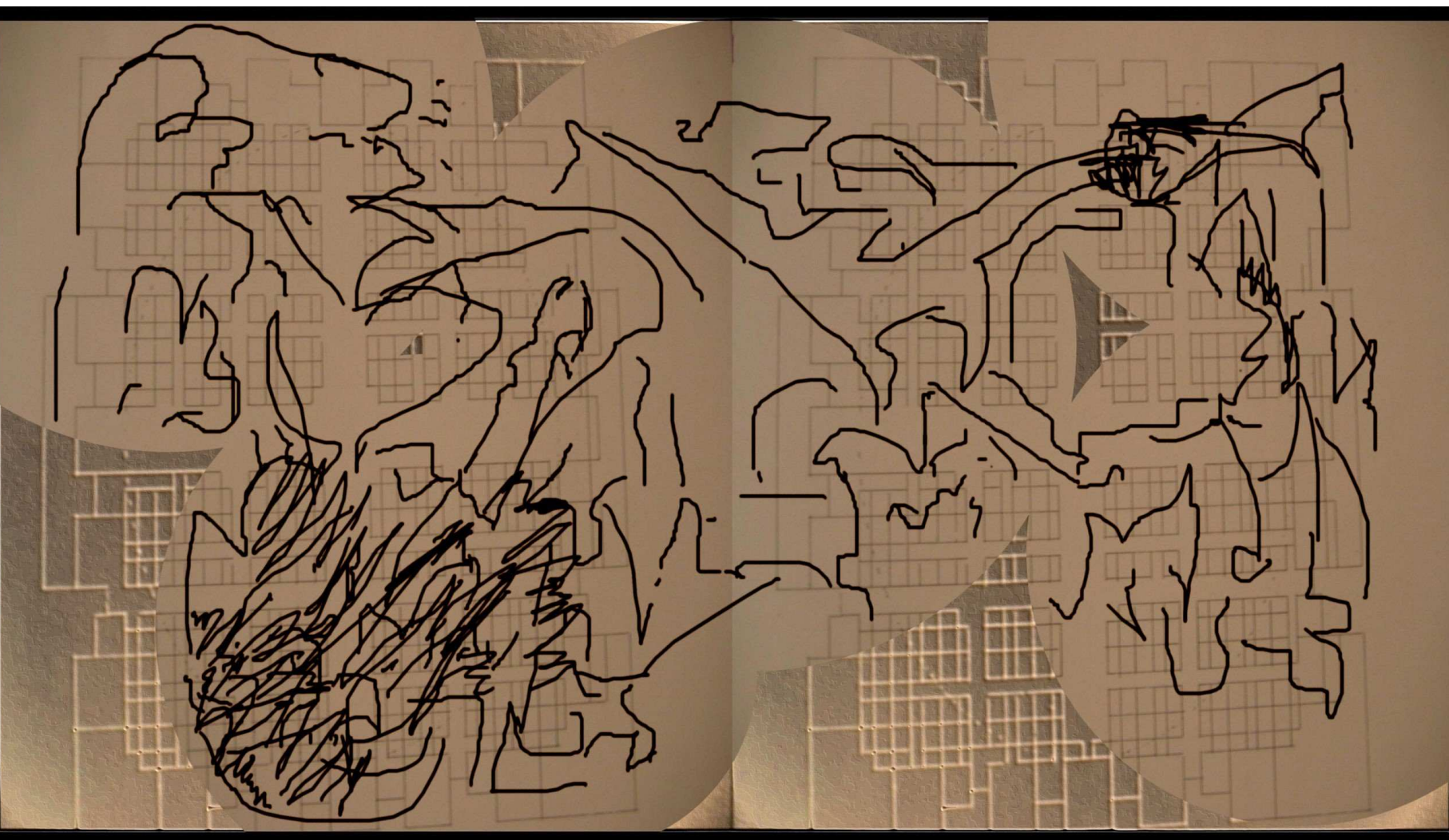


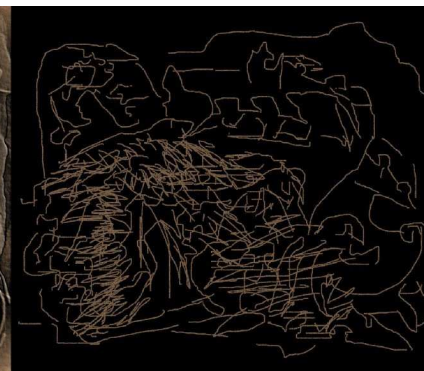
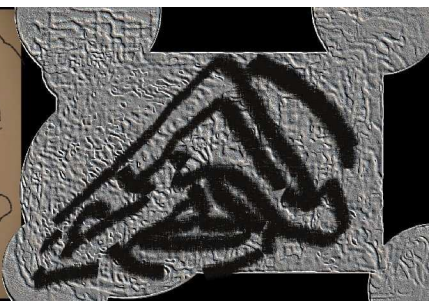
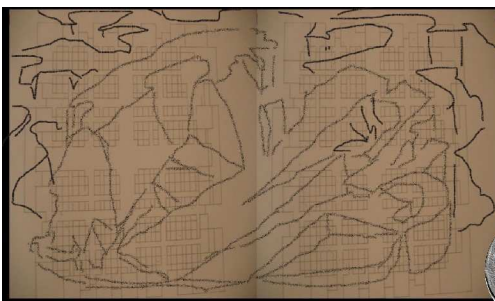
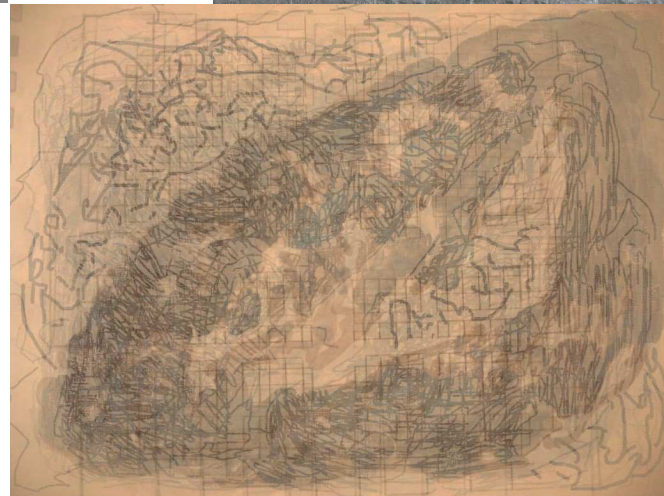
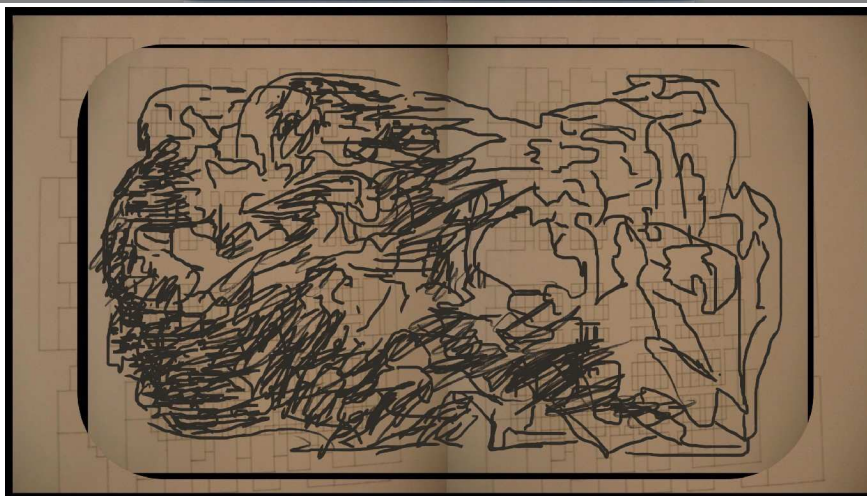
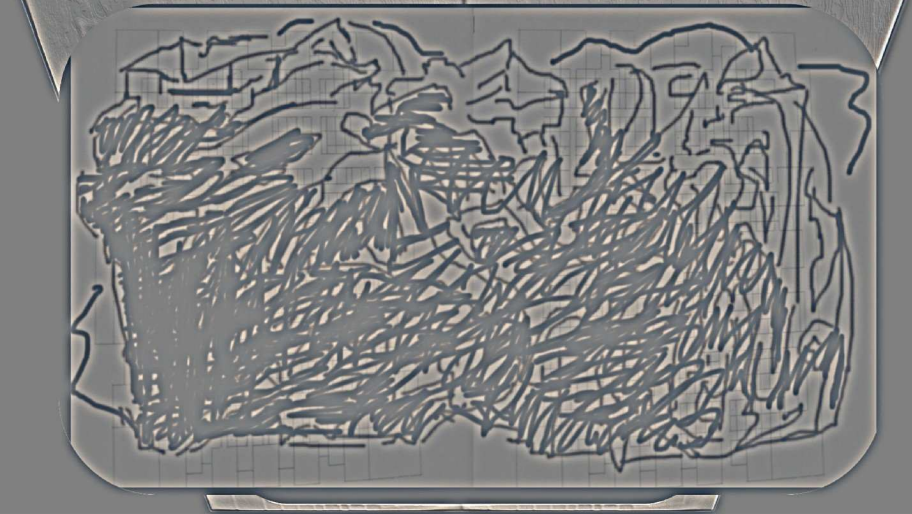


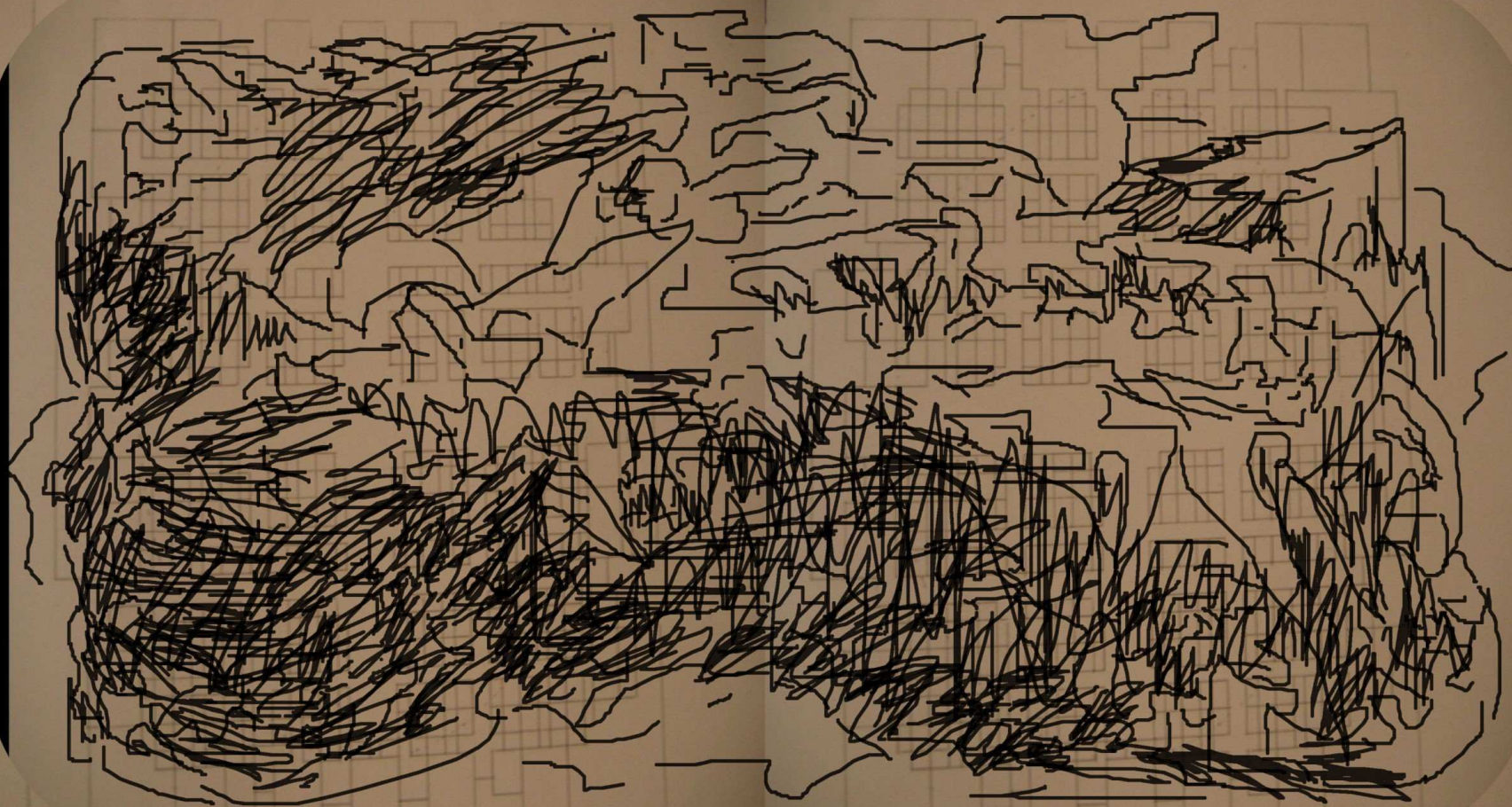


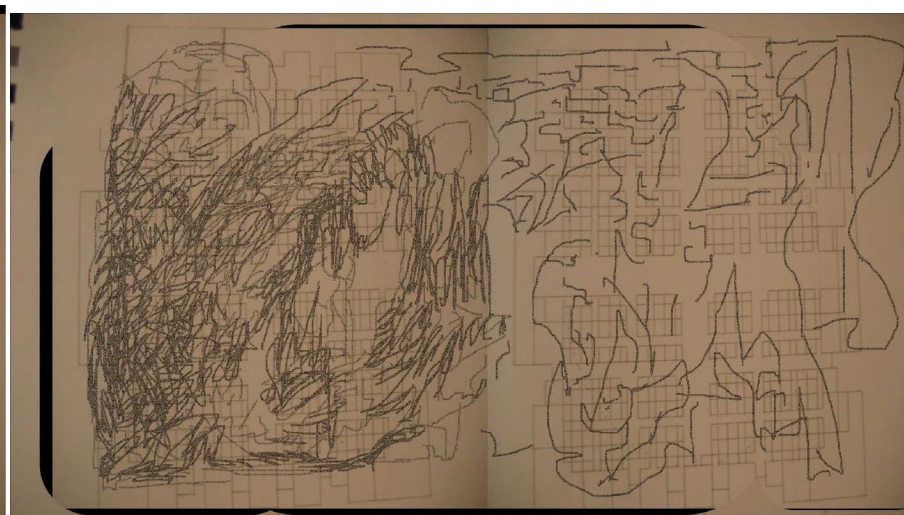
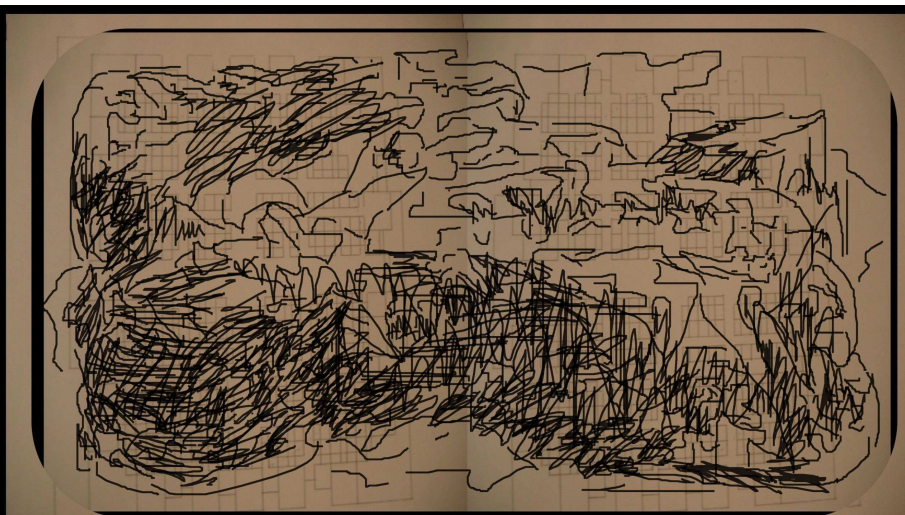
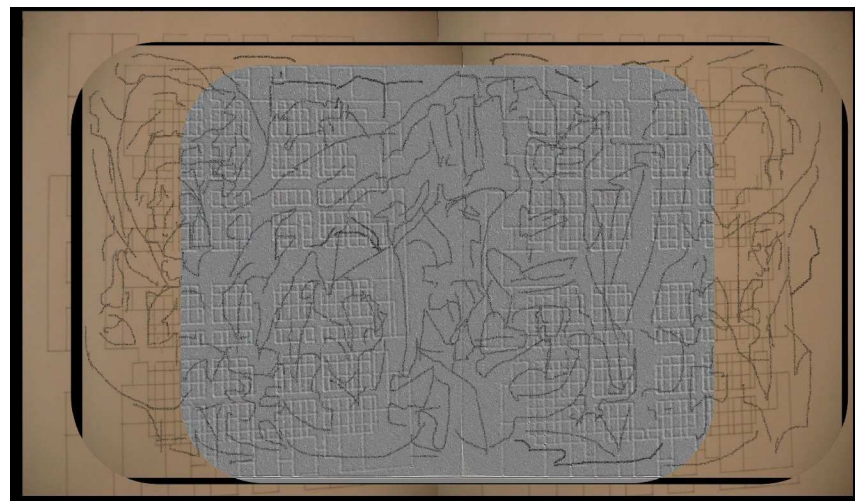
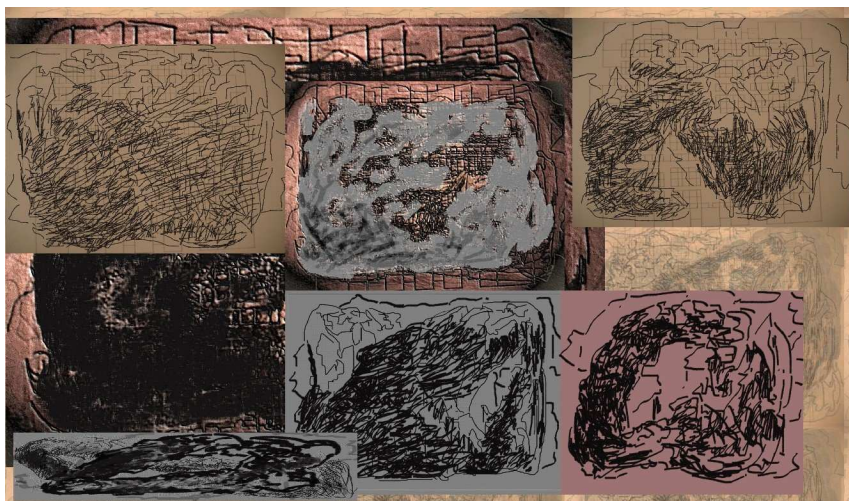
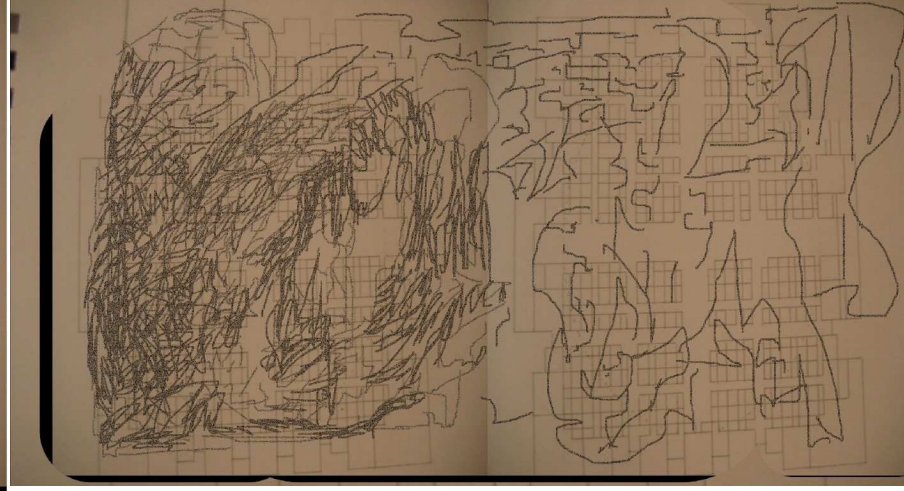
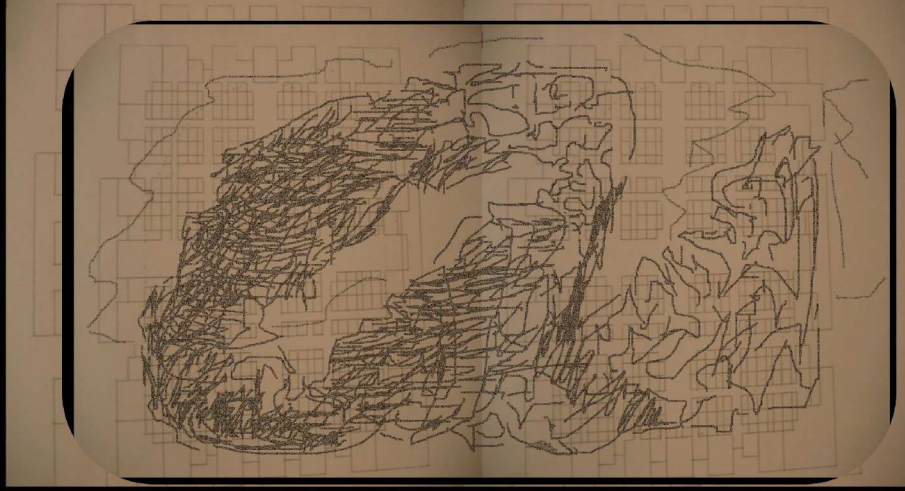


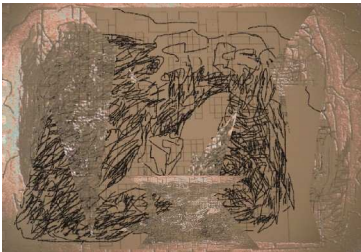
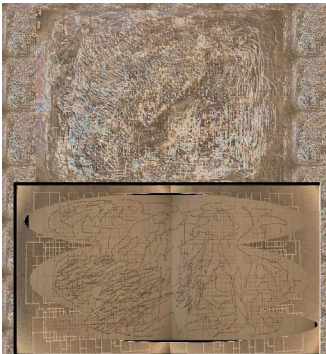
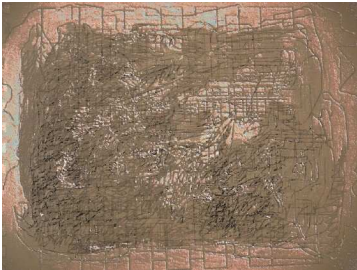
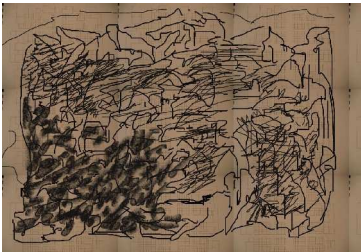
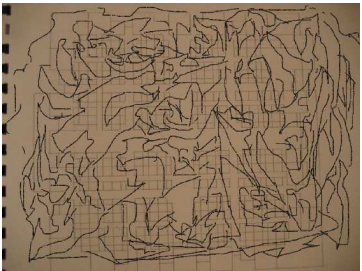
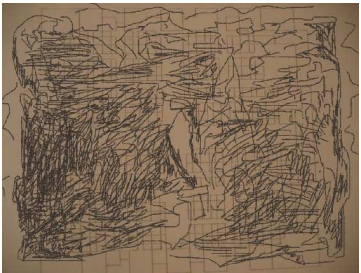
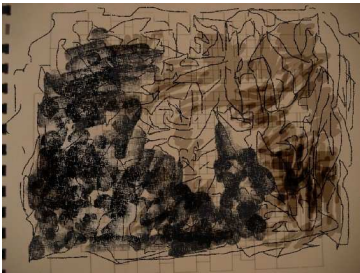


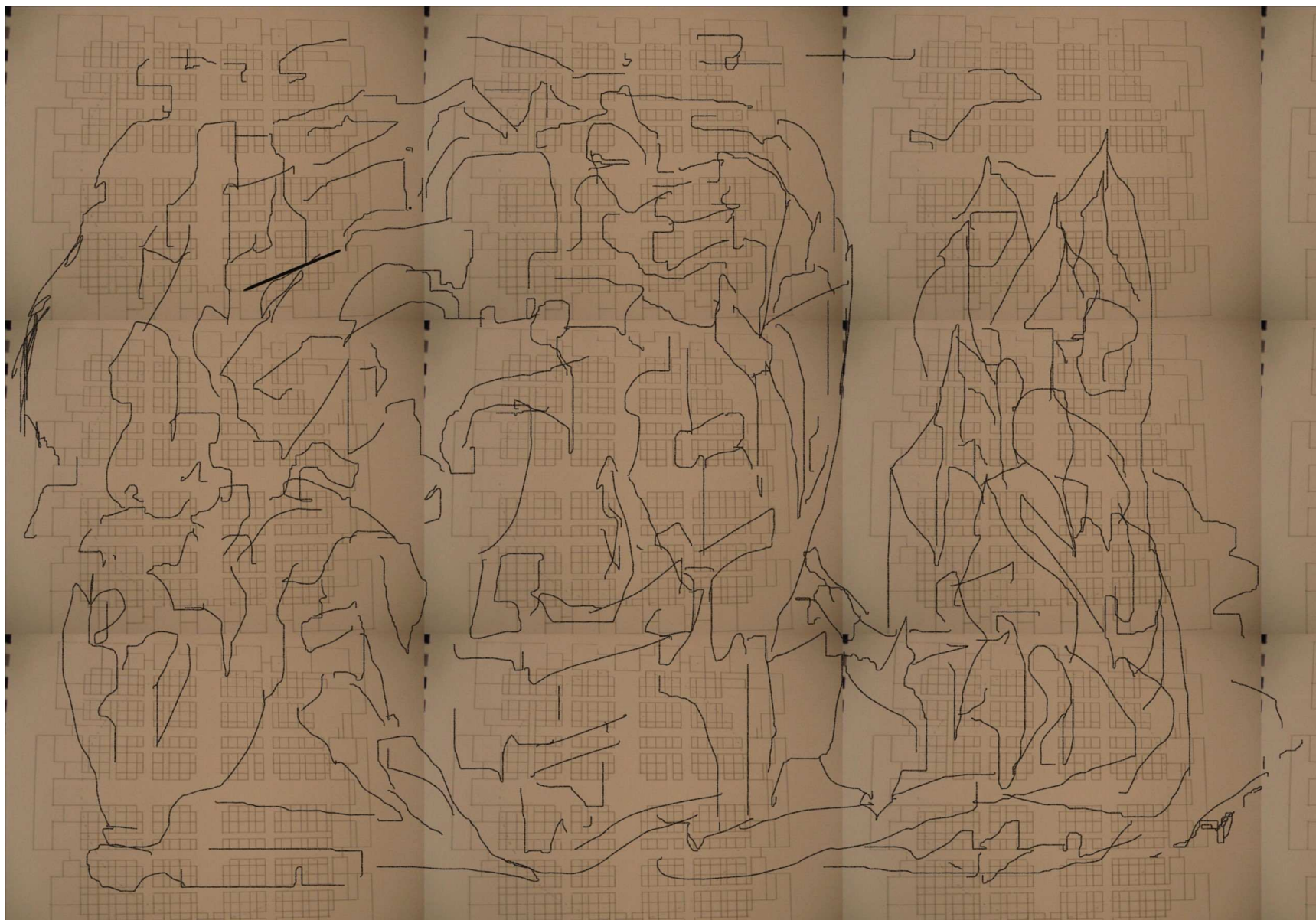


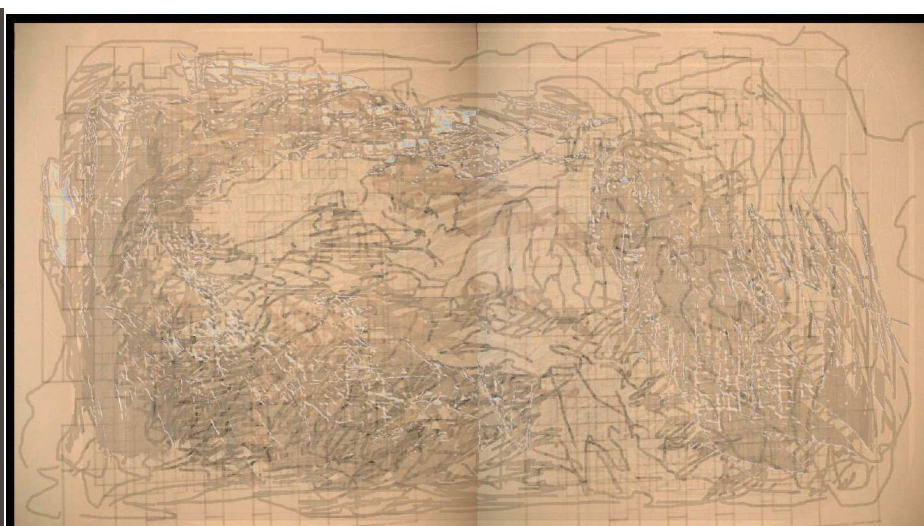
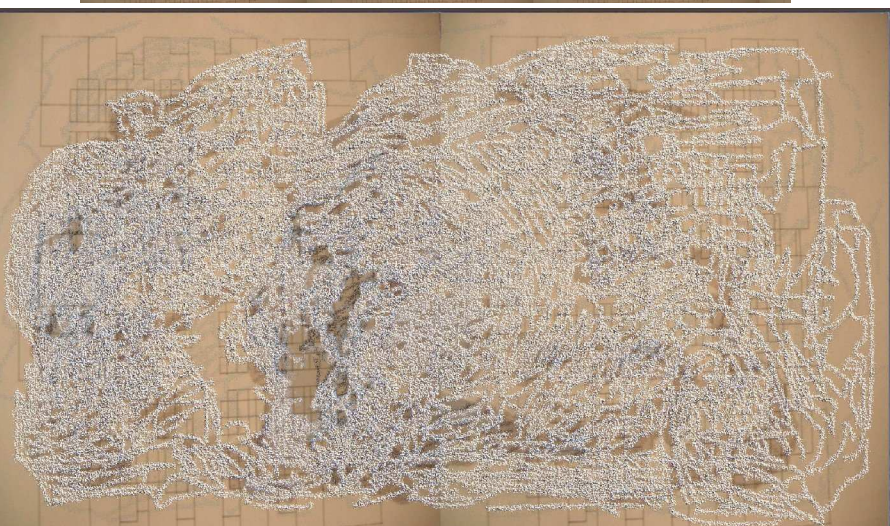
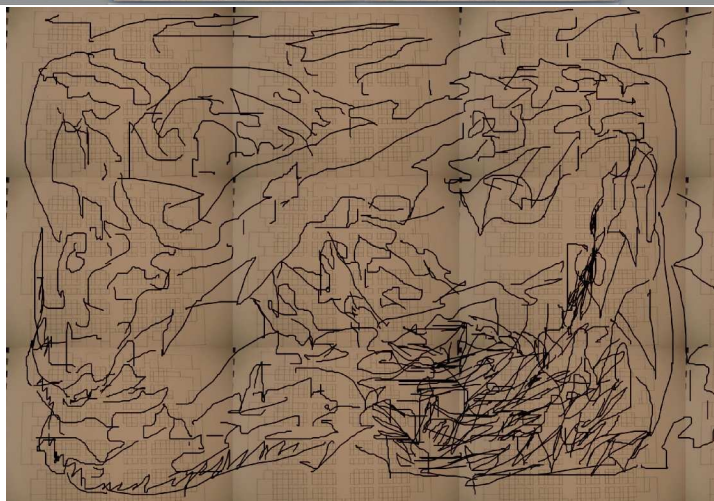
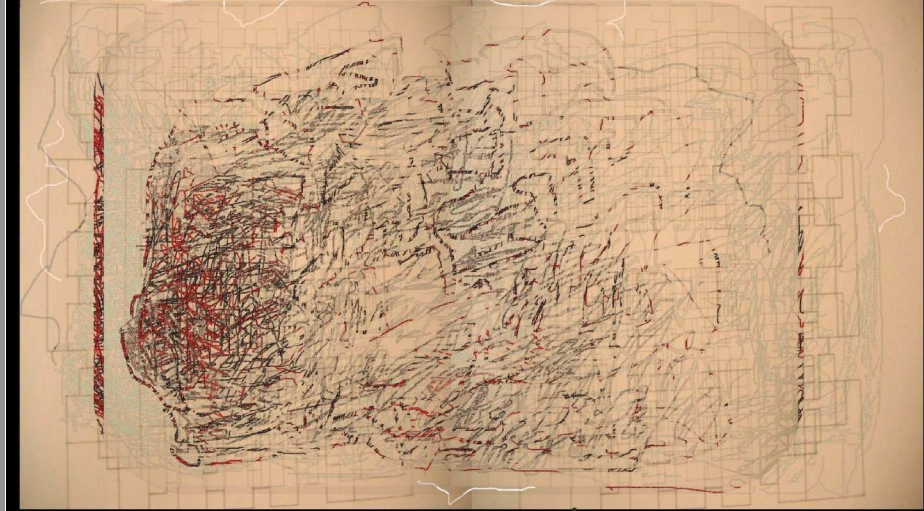
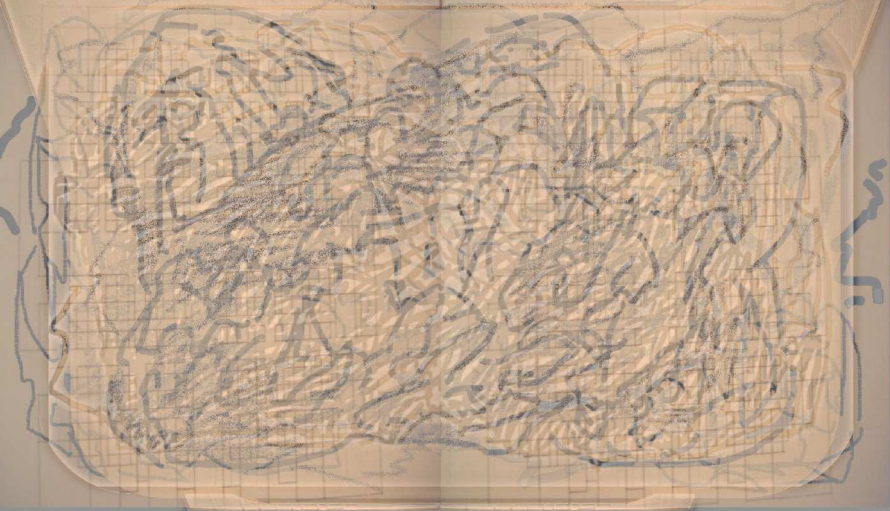


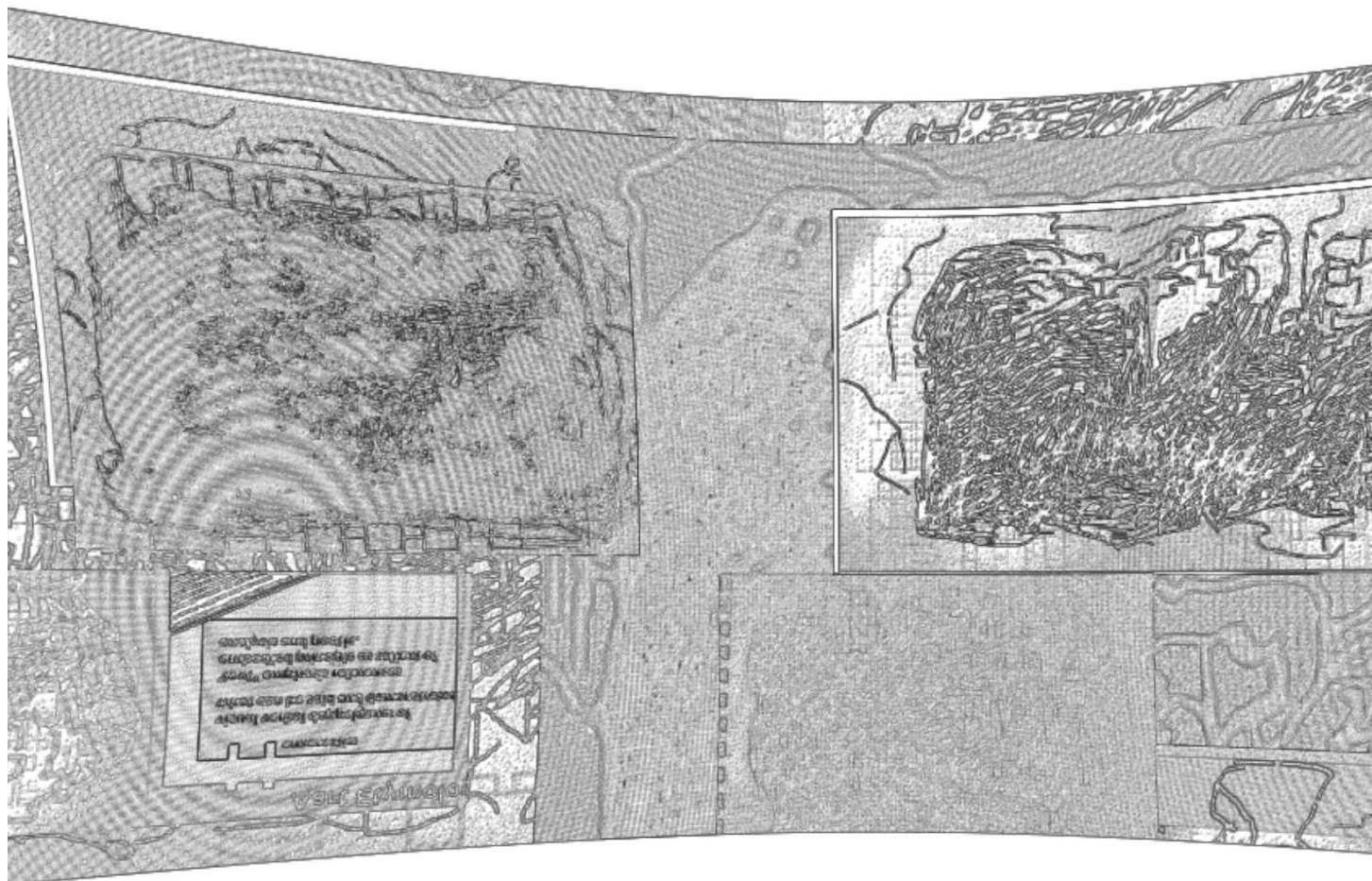


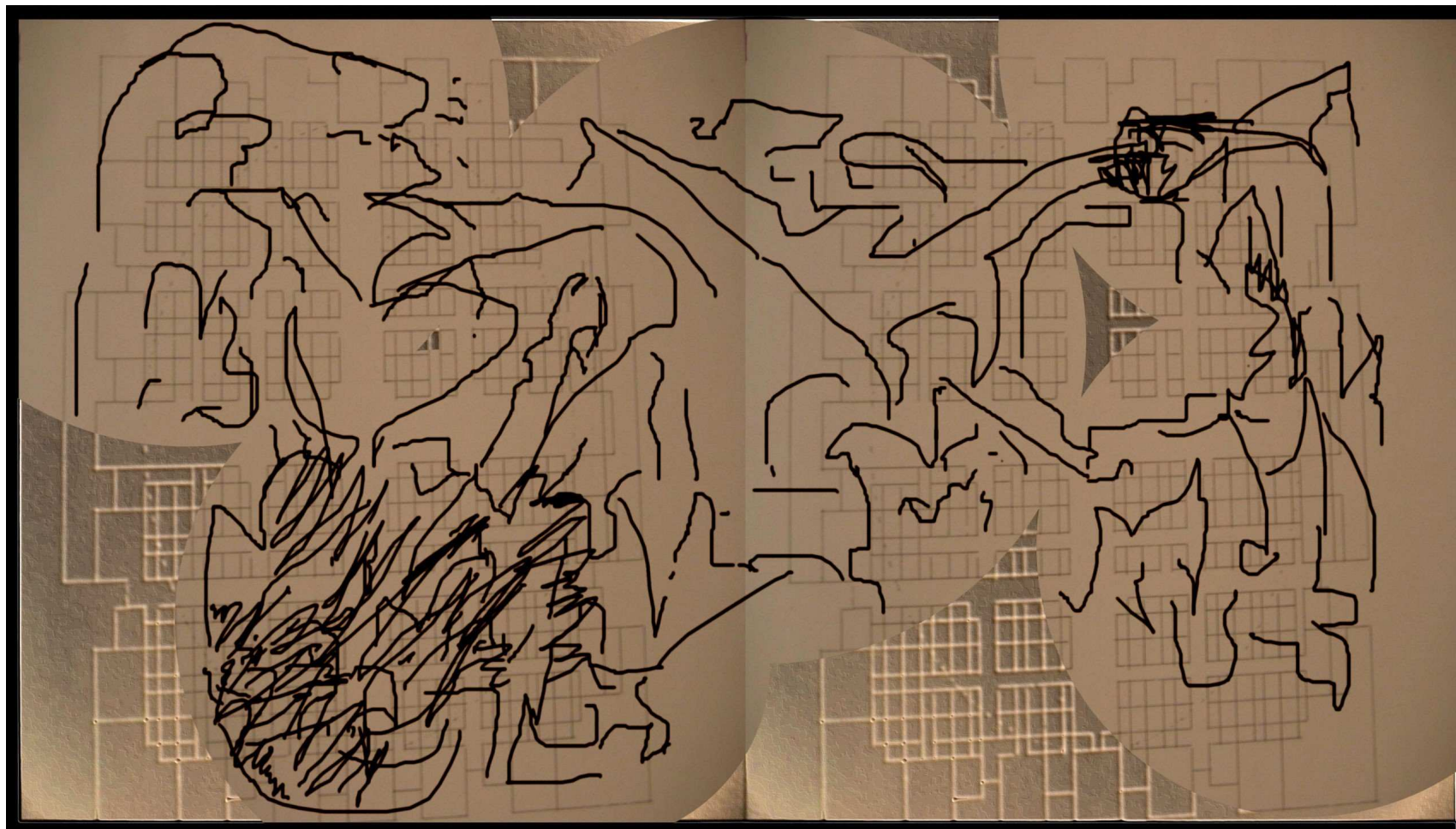


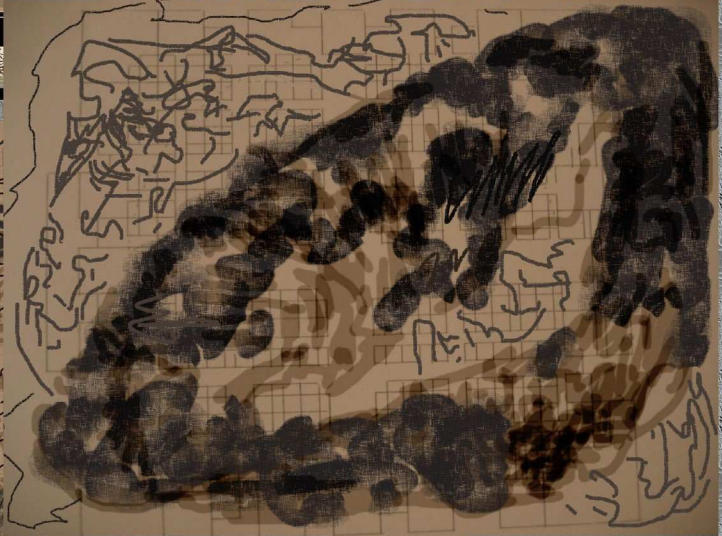
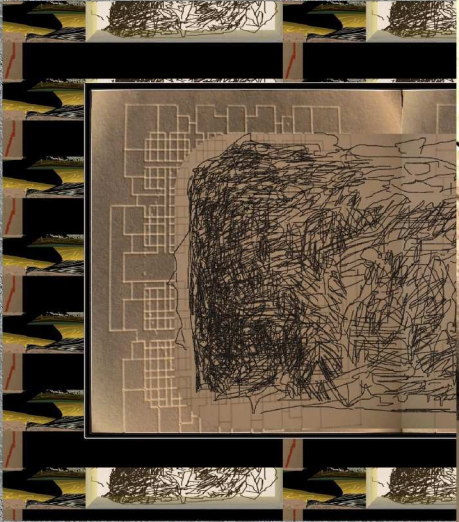
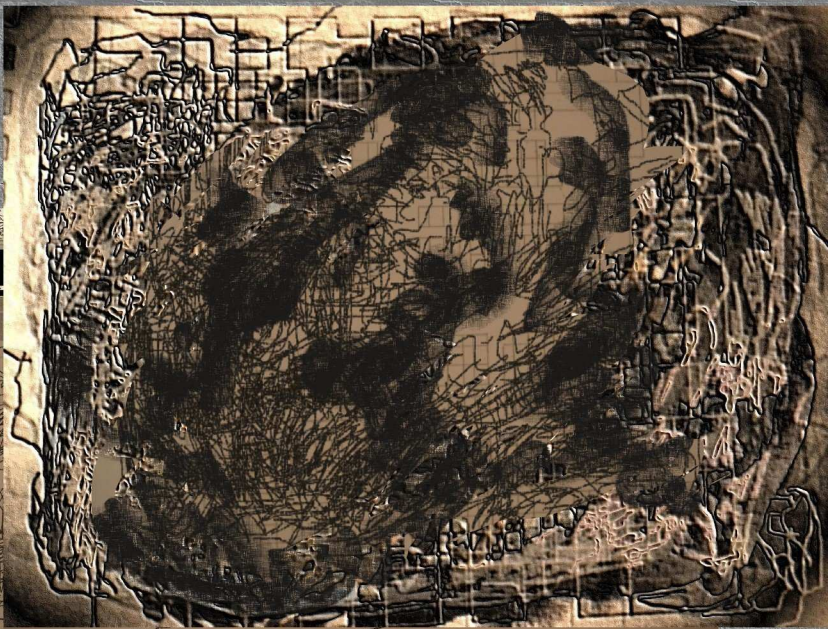


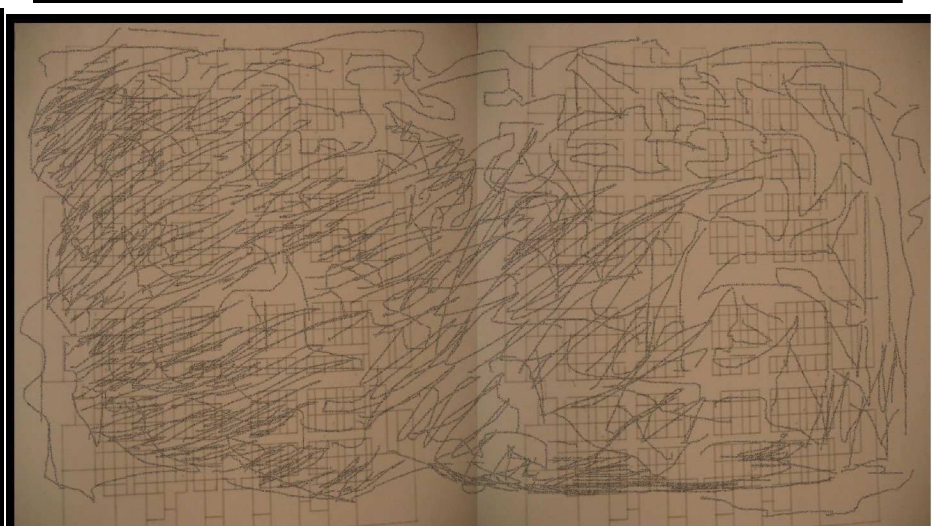
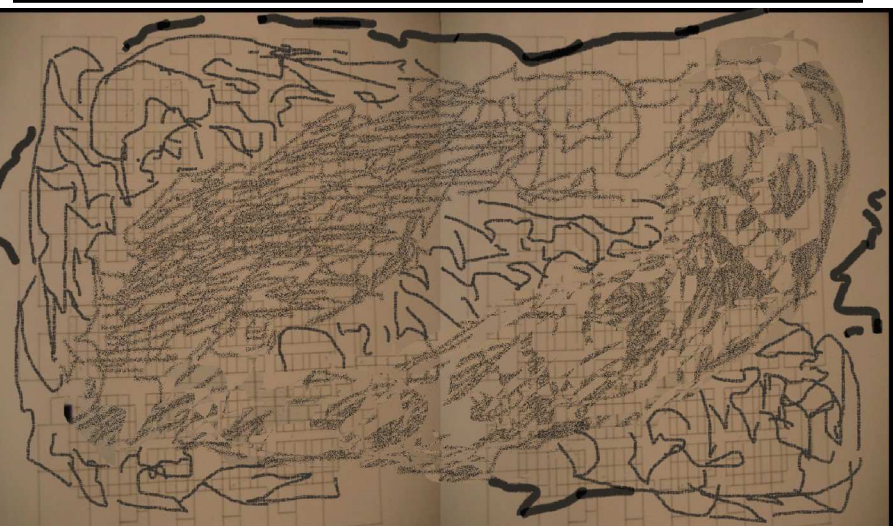
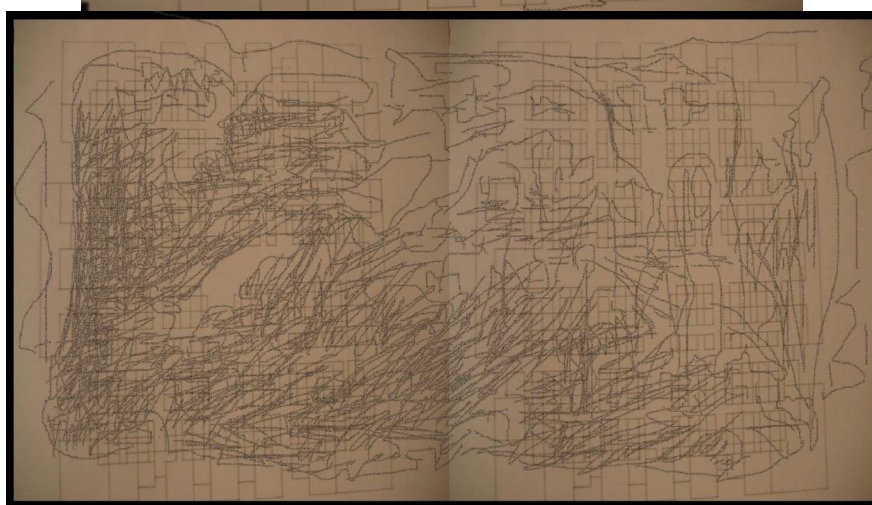
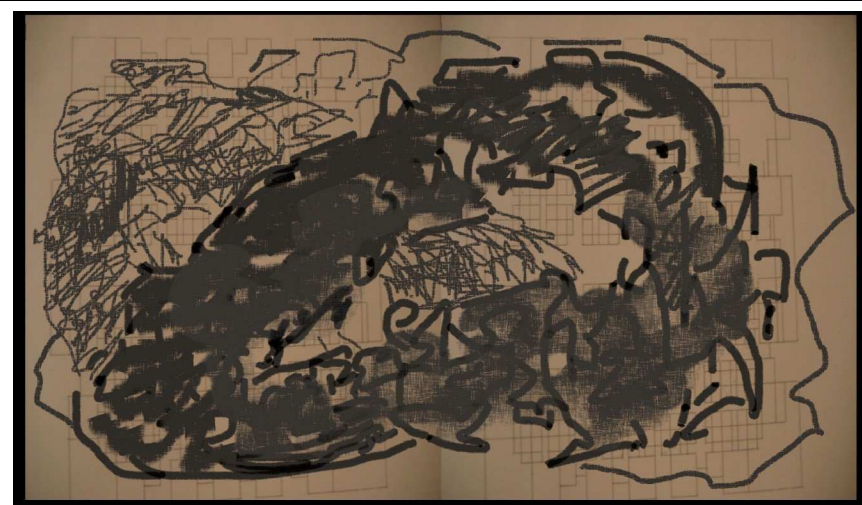
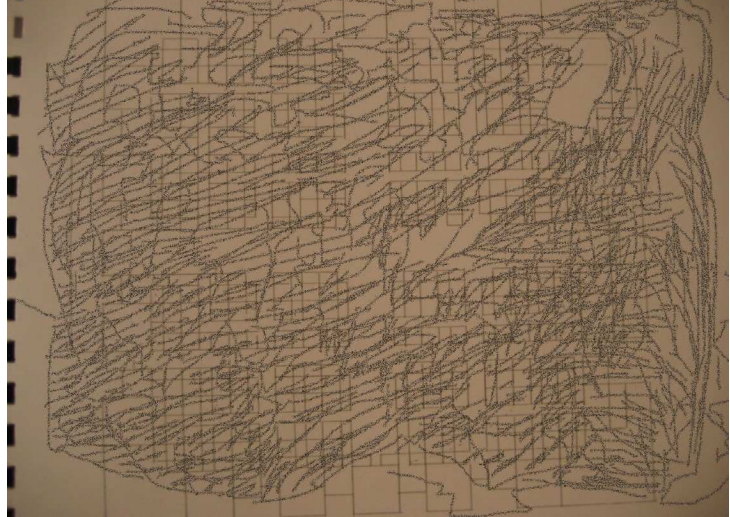
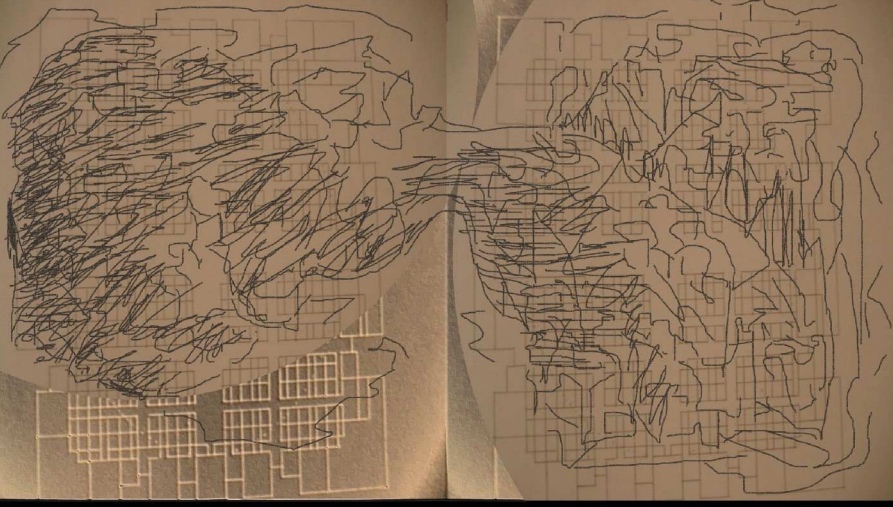


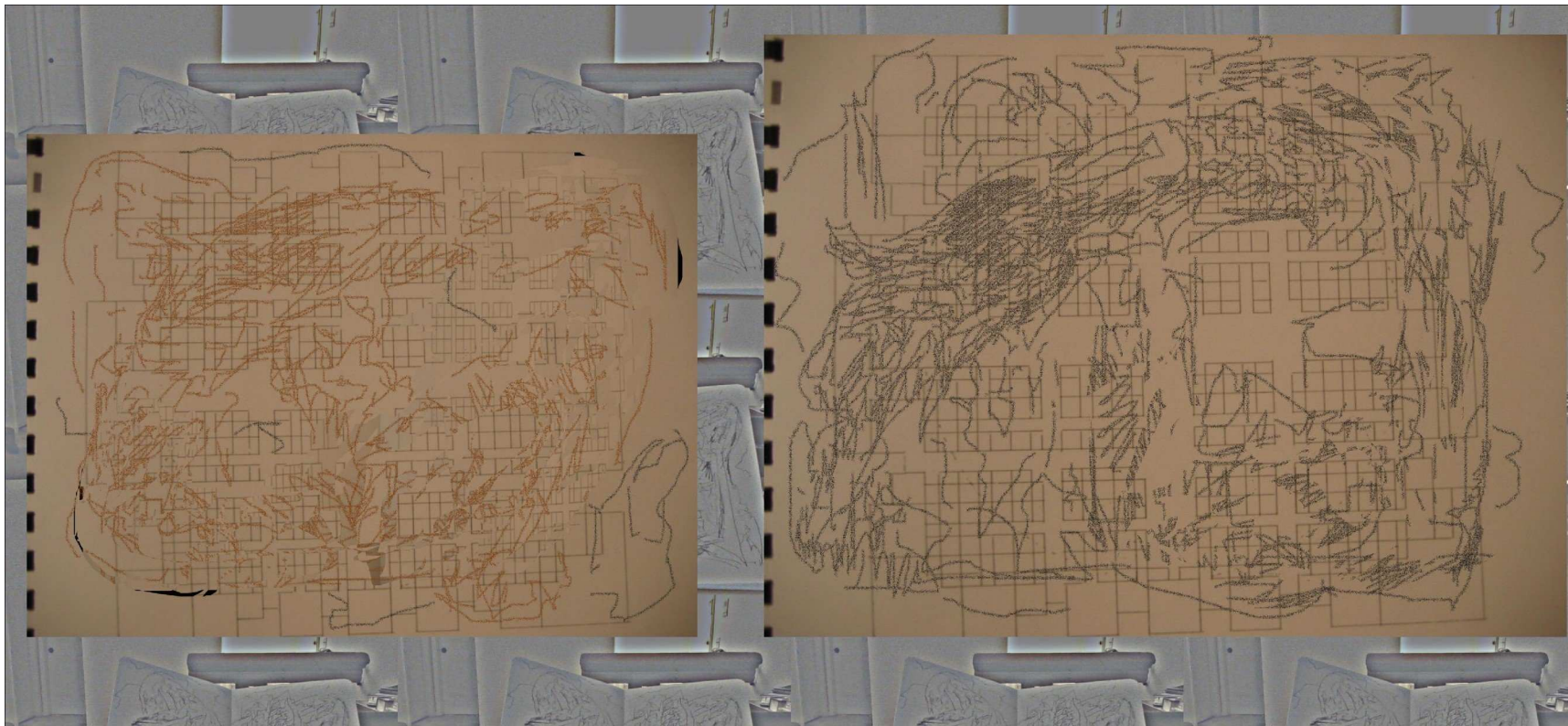


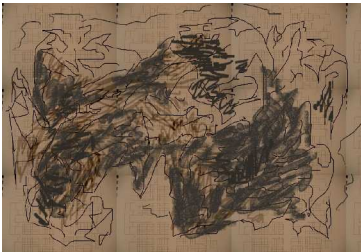
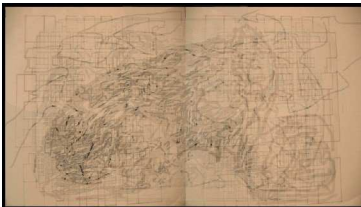
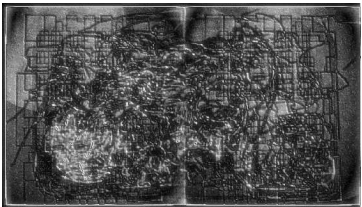
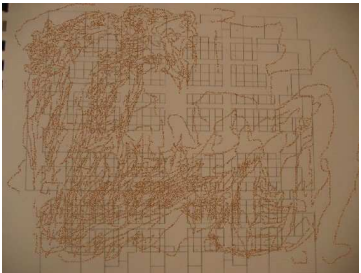
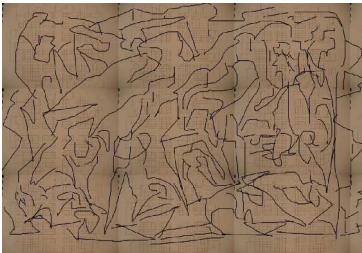


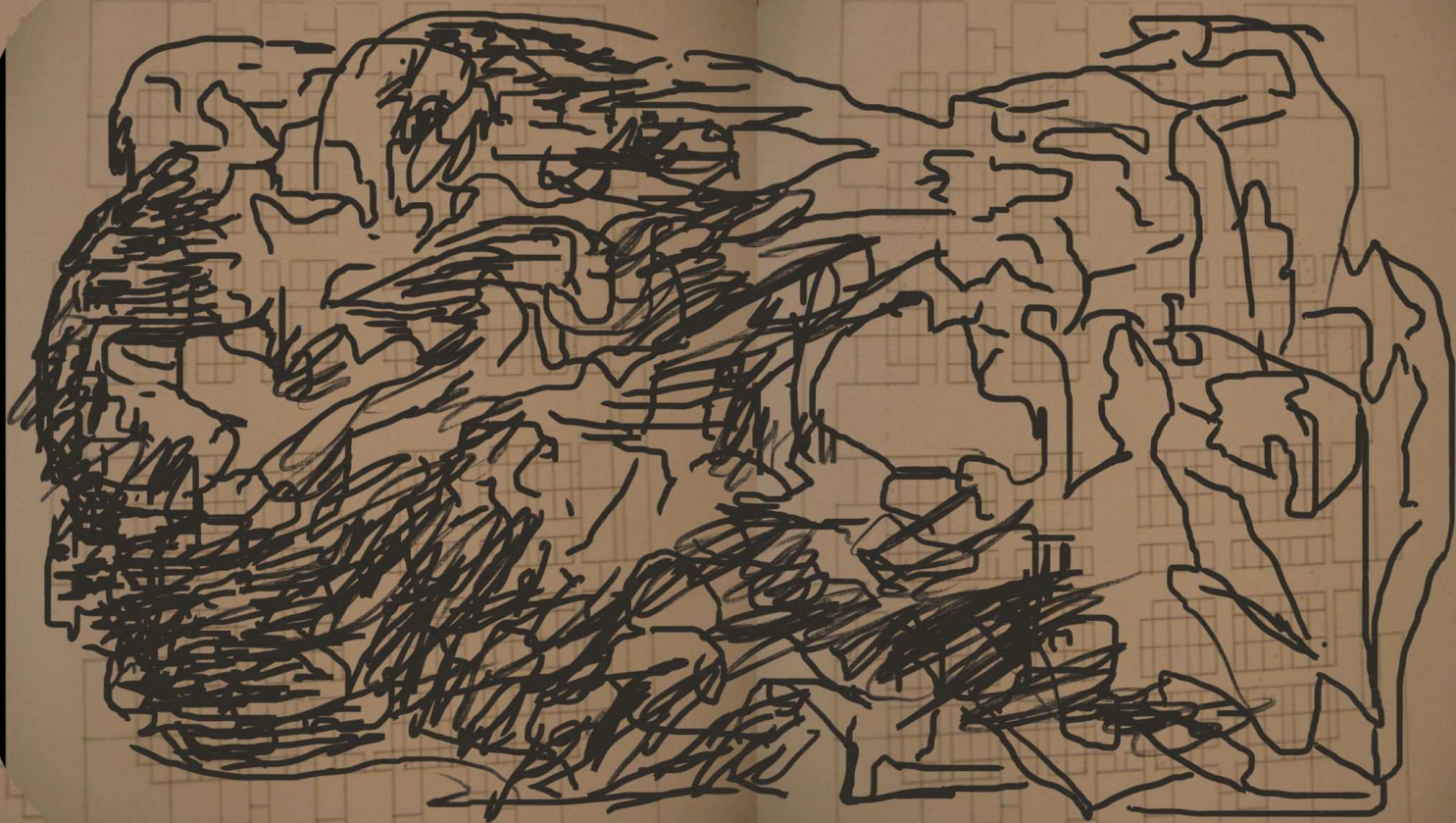


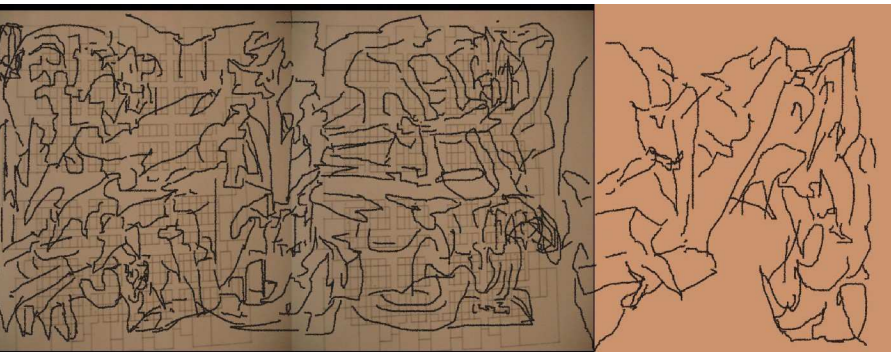




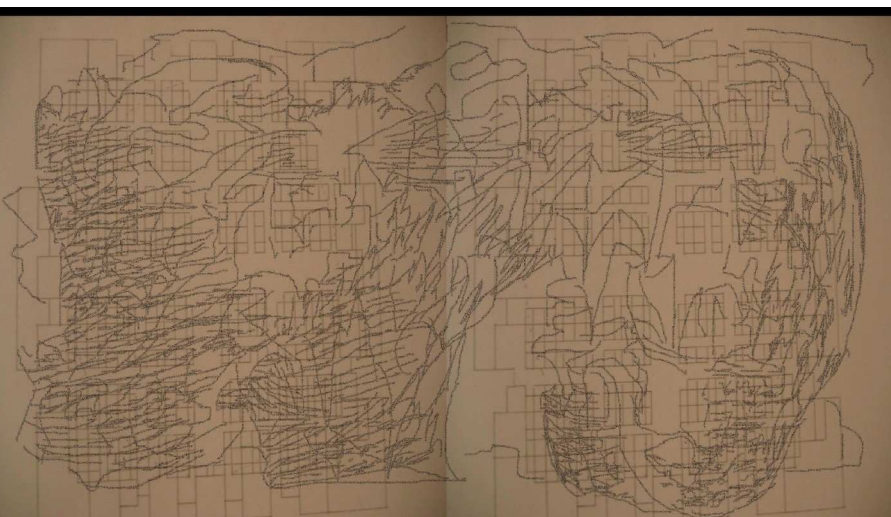
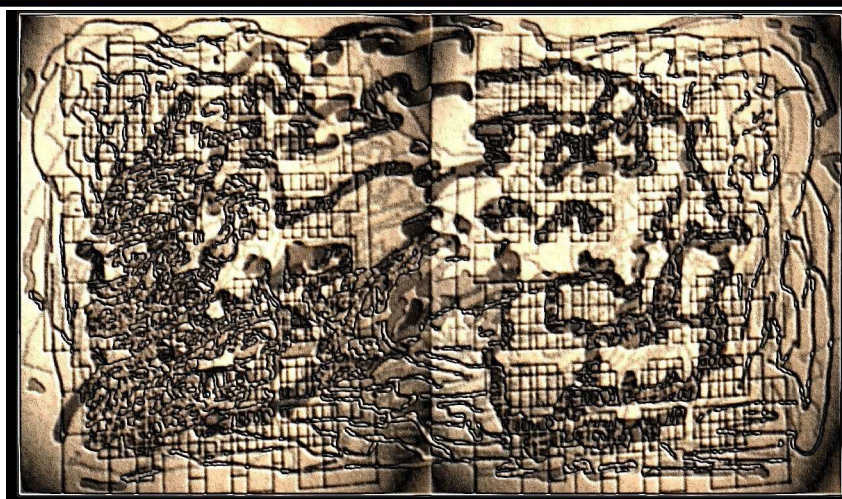
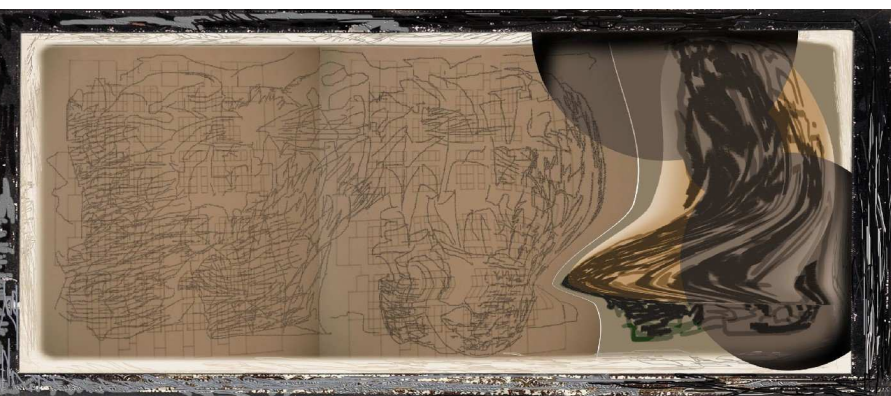
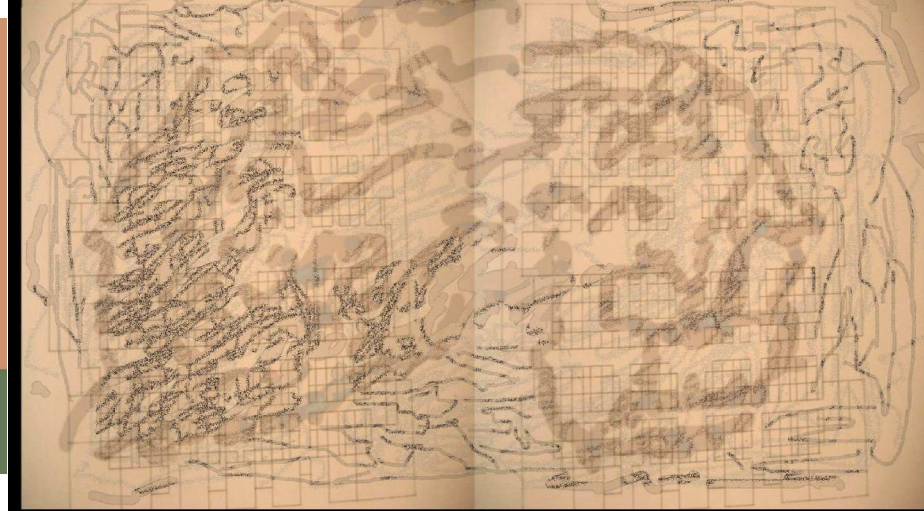






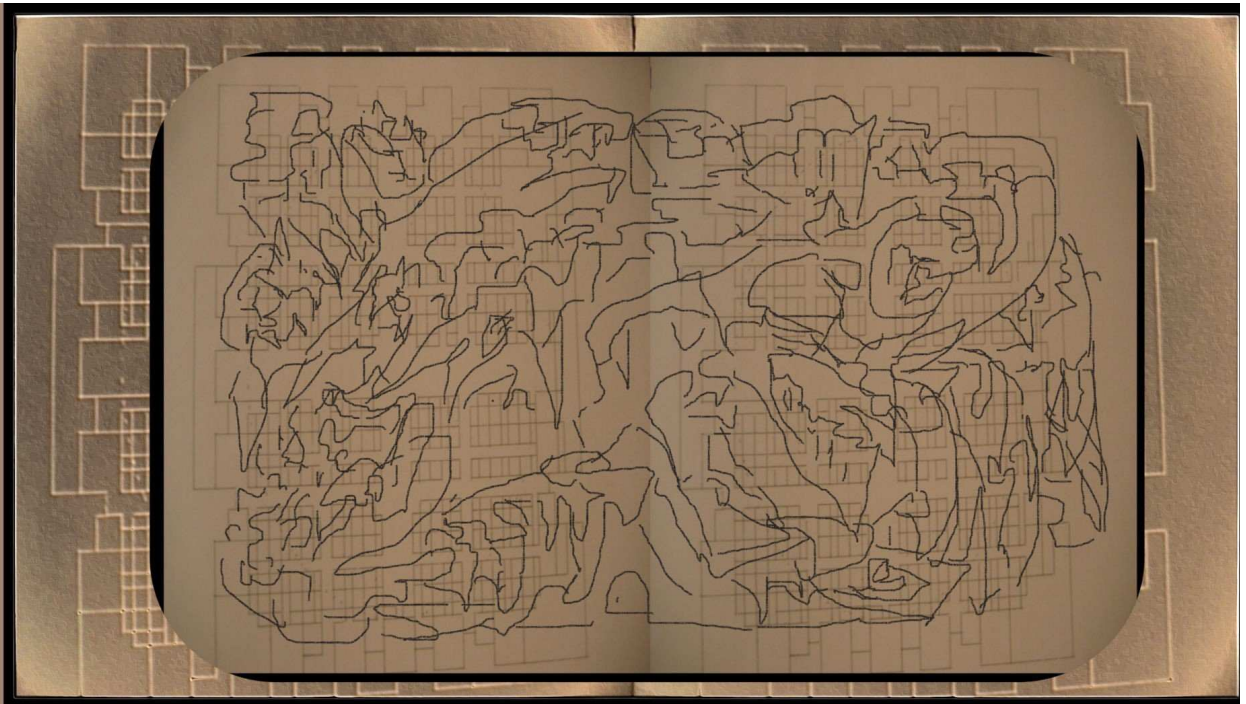


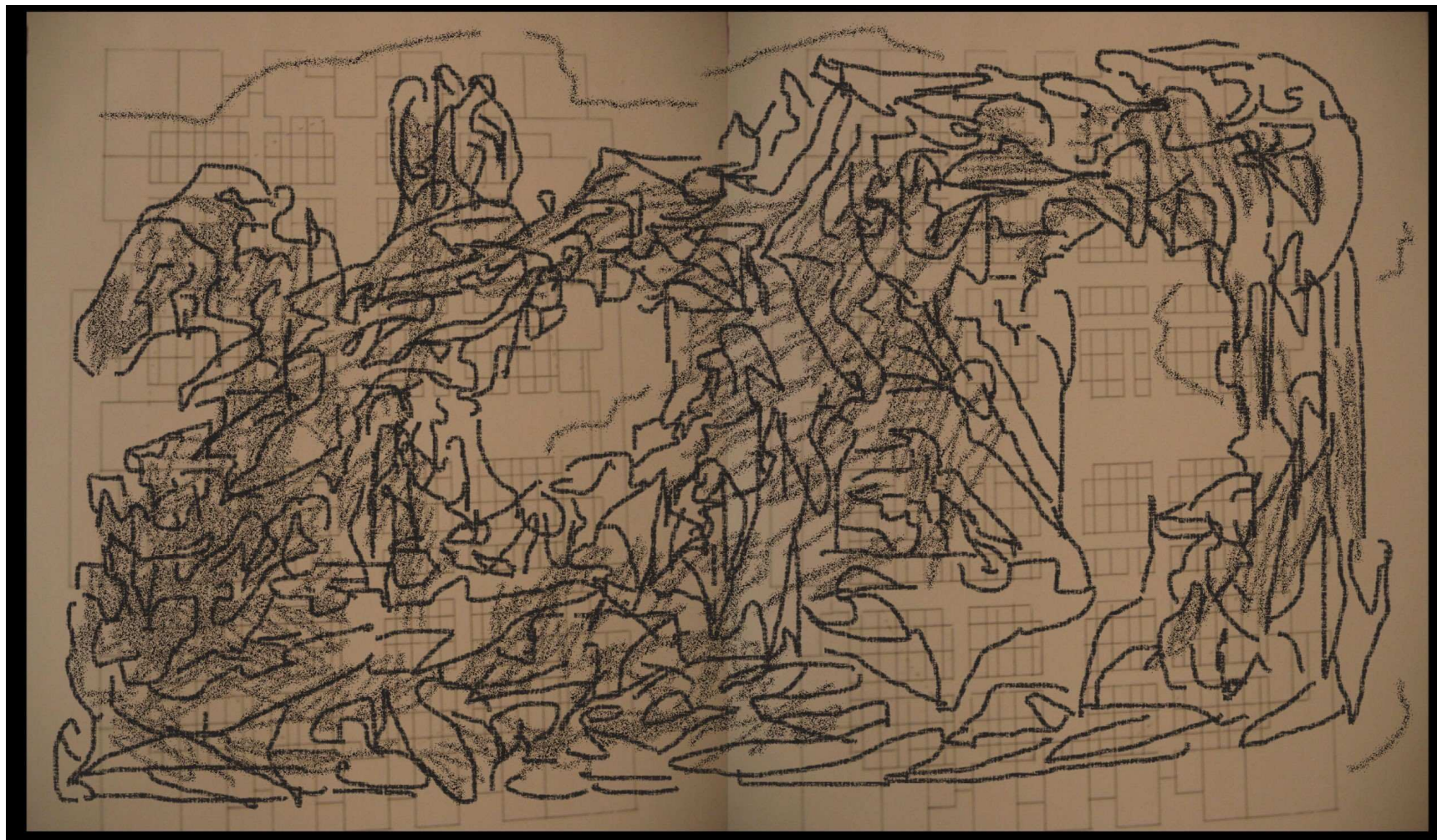
Humera House

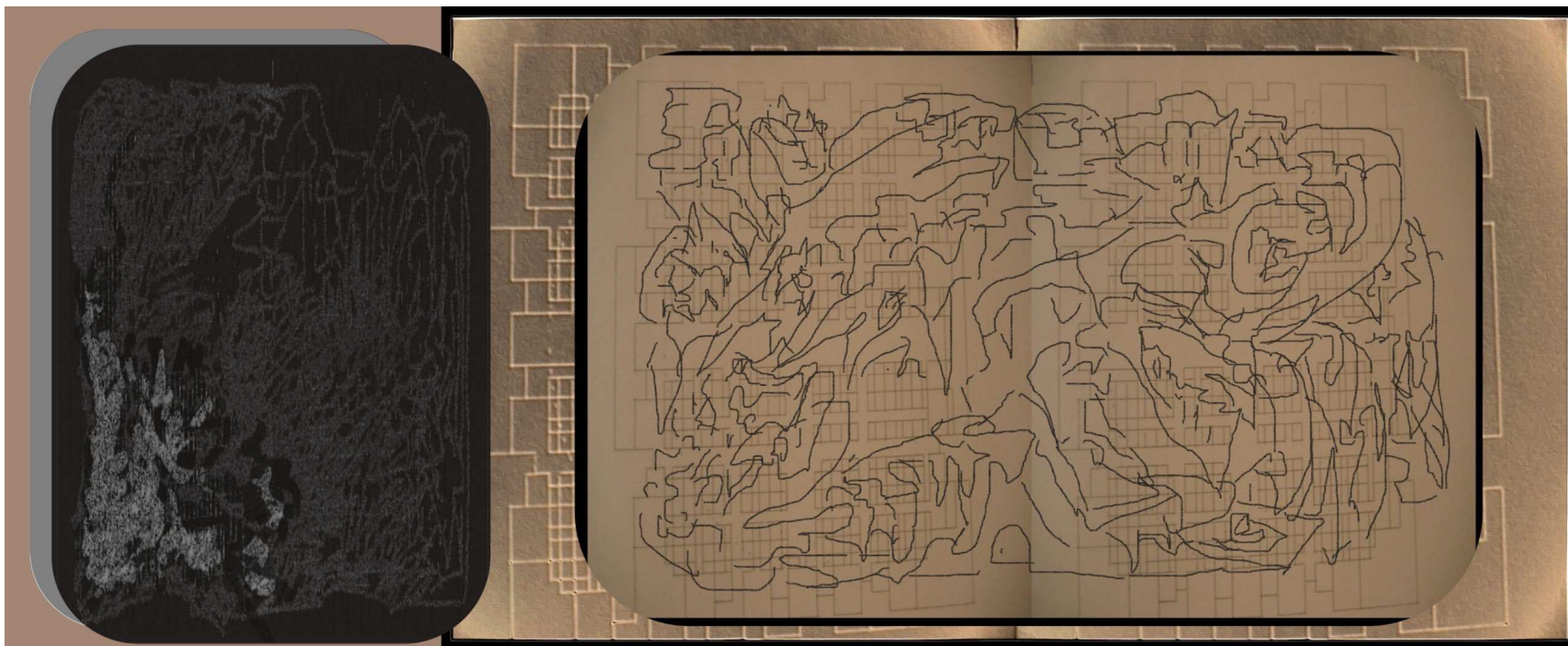


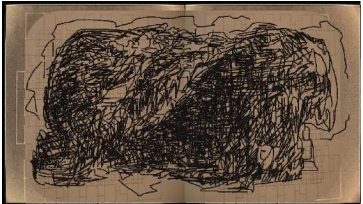
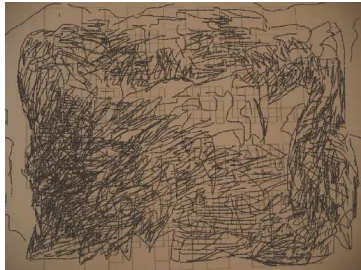
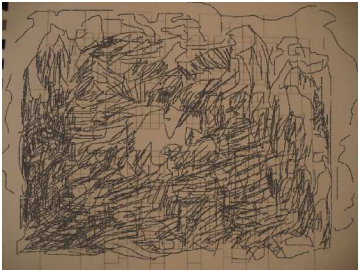
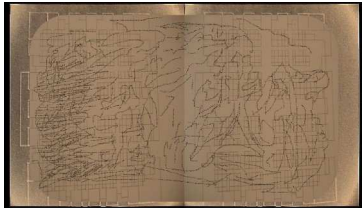
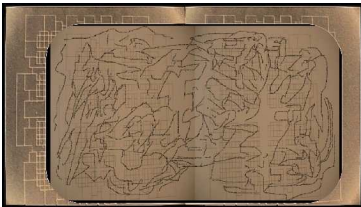
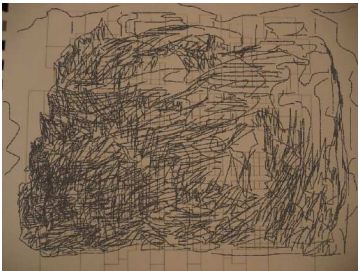
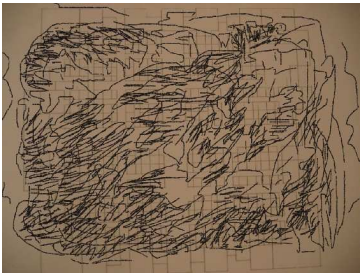
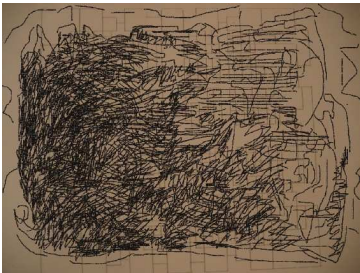
Morphological Arrows

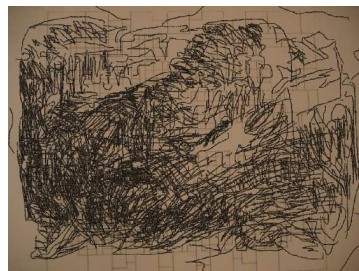
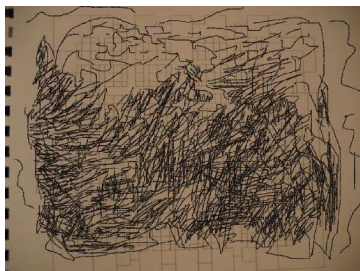
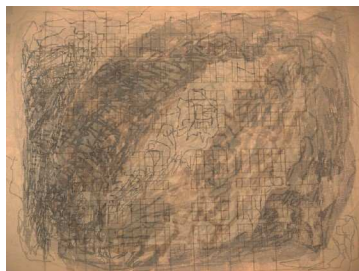
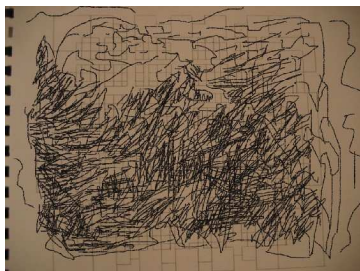
Fig8->hr glass> double bowl> inverse ribs> converse ribs>brackets> stake roof flanges> joints> double bracket mirrors fig8-> ramp extension cut to hr glass-> X frame and ramped ovoid-ziggurat locked to v stile> extension ziggurats> cuts= arch construct and invert> eta and mu forms to H> Cambodian variations per Xing and Greek> tilt arc and bend> interlocking cups> plateaus of fir motif> log cut head and tail> bowl ramp> cross section wedges>Powhattan Club>dorjee> raised banks-sloped and key lock> double flip turn open ledge> v ledge vaneer and interlock>carriage and Loos build up and cutaway> dropped forms and interstices>synapses>angled undercutua and dorjee +open brackets> double hr glass lateral cut hourglass> H, ramp, double sloped ramp and openings, floorings , interlock bowl.

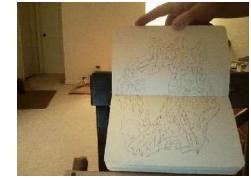
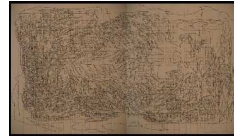
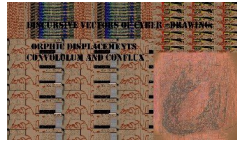












Annotated Dark

Trace/Rhizome

Video Stain of No-Space

spin-transference-oscillation-conflux

Double Hermeneutic and Nachtraglechkeit

Thrownness

reflex arc and cyber loop

Salients-Vectors

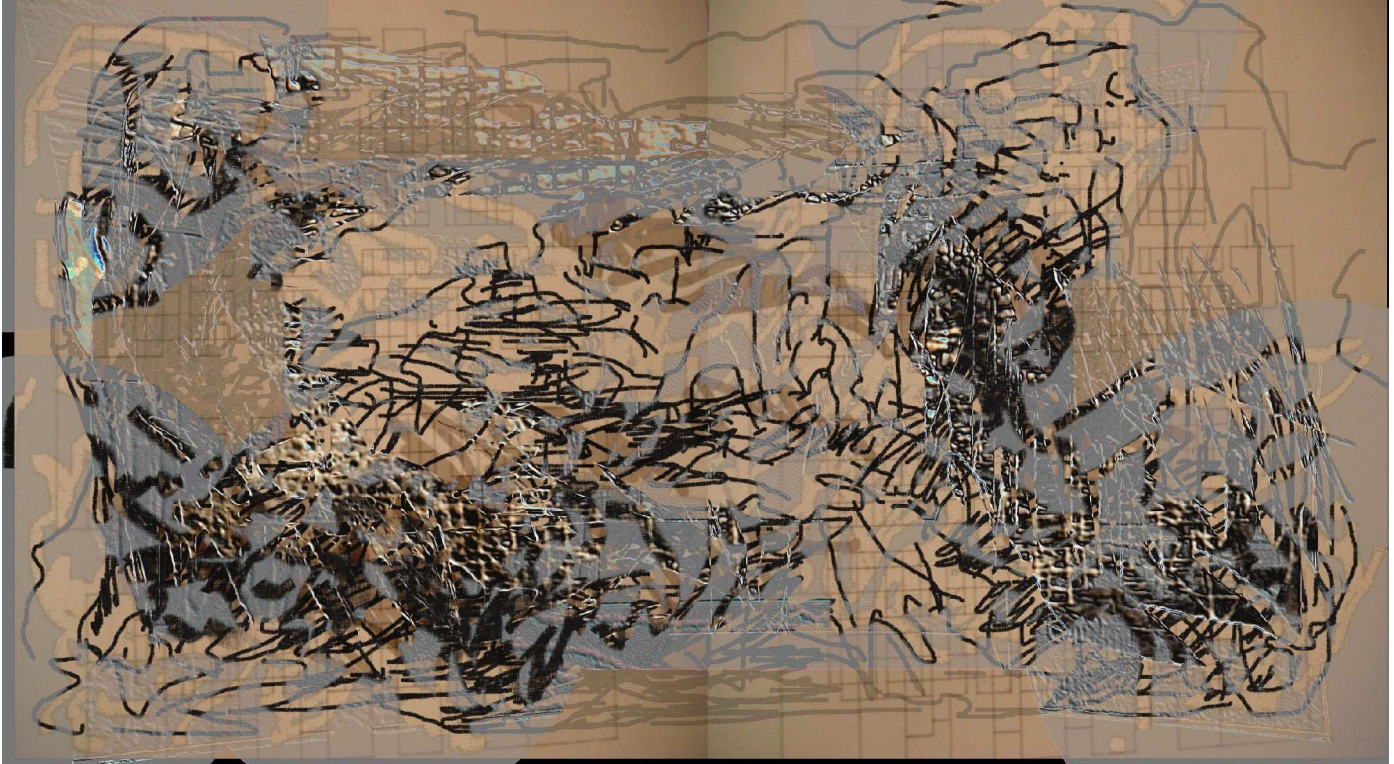
simulacra and antinome

Transformative plane of consciousness

Appeiron- Immanence

verbal visual doppelganger

Tuche- Klinaman



Orpheus/Heraclitus/Plato

Abstract art-proposing meta material

Mannerism & Autonomy

Meter: poetic foot and drawing

phenomenon-neumenon-noema-monad

Artist's Proof

Infinite fluidity of motion

Jaguar Mask

Thought Experiment and Rhetoric

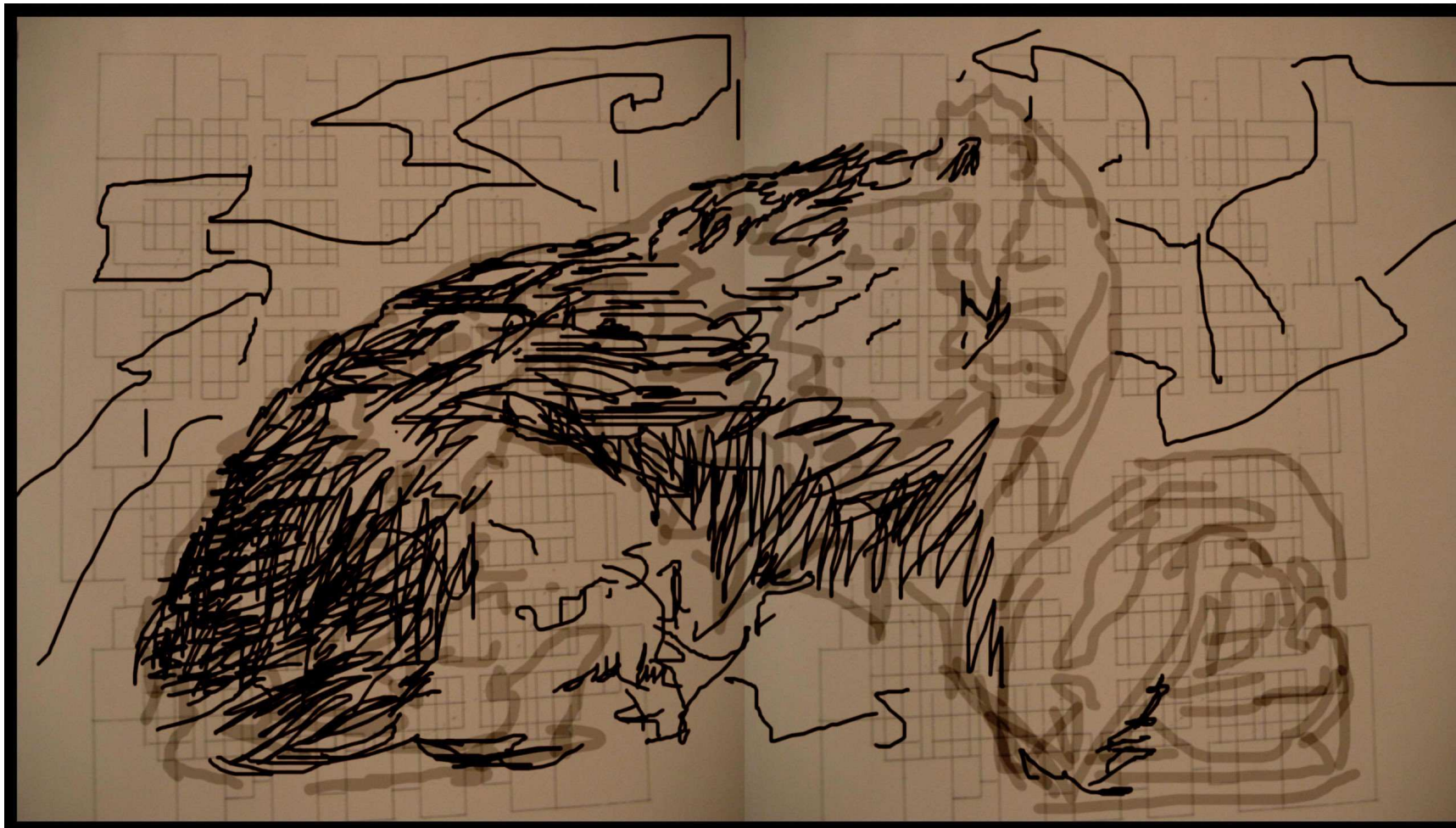
Soul Mountain & Stry of The Stone

Sites and Language : Collective Subconscious
and Popular Culture,
Excavation and quarrying



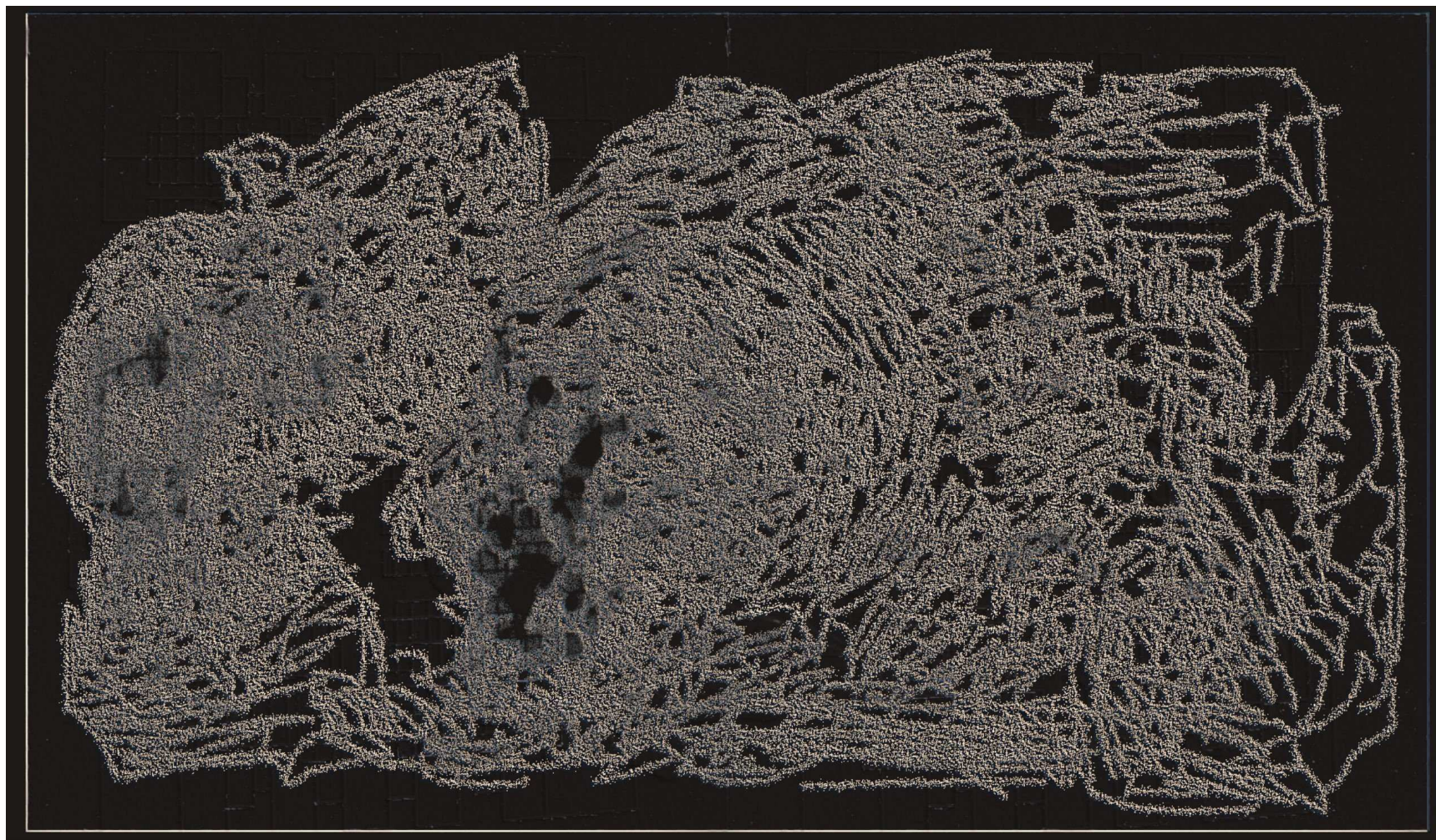




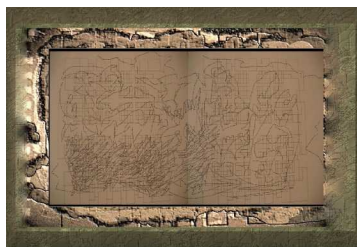
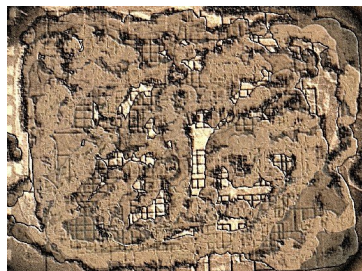
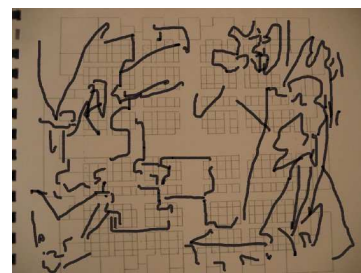
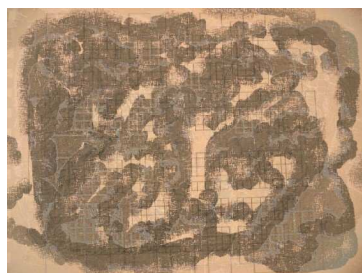
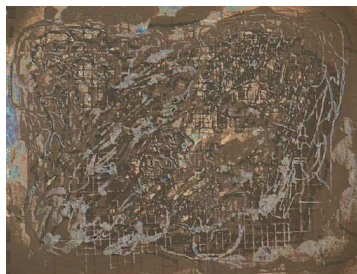


Idea of house on crater with sunken garden and “subliminal” perspective. (sublime seems to be early term for subconscious?) It would be interesting to closely relate rhetorical, psychological and also physics terms in their topological issues of identity, usage, and being towards ethos pathos and dialectic as discourse toward generative interactive and immersive artist’s state.

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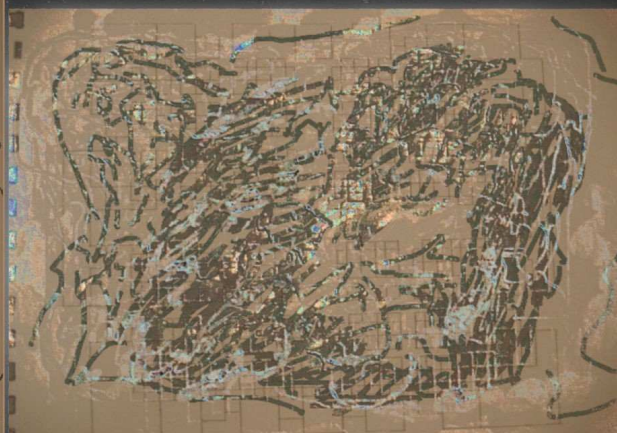
Mapping No-Space and Anti-Matter...

To begin with: Spin, transference, are terms shared between rhetoric in terms of both psychology and Physics... the term particle is shared between rhetoric and physics and psychology identifies the “particular” to “nachtralelchkeit” of issues identified as in the overwriting of a palimpsest and then particularized by an underwriting notation directed at response to current state as the the particular.

Taking a look then at the big picture: what happened to antimatter- the opposite but negative spin and charge of the original particle moments of the Universe? I think the antimatter is simply enfolded, subsumed in matter- the current state of physics would require accelerators as big as galaxies to perform some experiments so we turn of necessity to the thought experiment: to think of a sphere for example we are obligated in considering its volume to mentally hollow it out, invert it we are creating a horismus or negative definition: if we consider the volume as compact we then turn to litote or a negative negative... essentially we map in this process what we would find in experiments since, after all- we chart our own human reasoning , the Greeks cognizant of this gave the Gods hyper human qualities...

In my Holmium series I consider a vast crater above which we see the apparently straight edge of the horizon-descending we see a curved horizon, a subliminal one which holds the actual contents of the real... in the drawing series I title mapping no-space the objectification of knowledge is considered in light of the Minimalist subtracting of environment when photographing sculpture, and the similar state of video. These moments help subtract the identification of movement to a series of moments and allows the complete flux of perception itself to take in its own status as conflux greater than some oscillation between subjective and objective stakes.

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bject: hour
s form-



HXH/ $\eta/\mu/\{M\}$ = HXH=hu: dawn-roar-report

->humera, osmotic consciousness

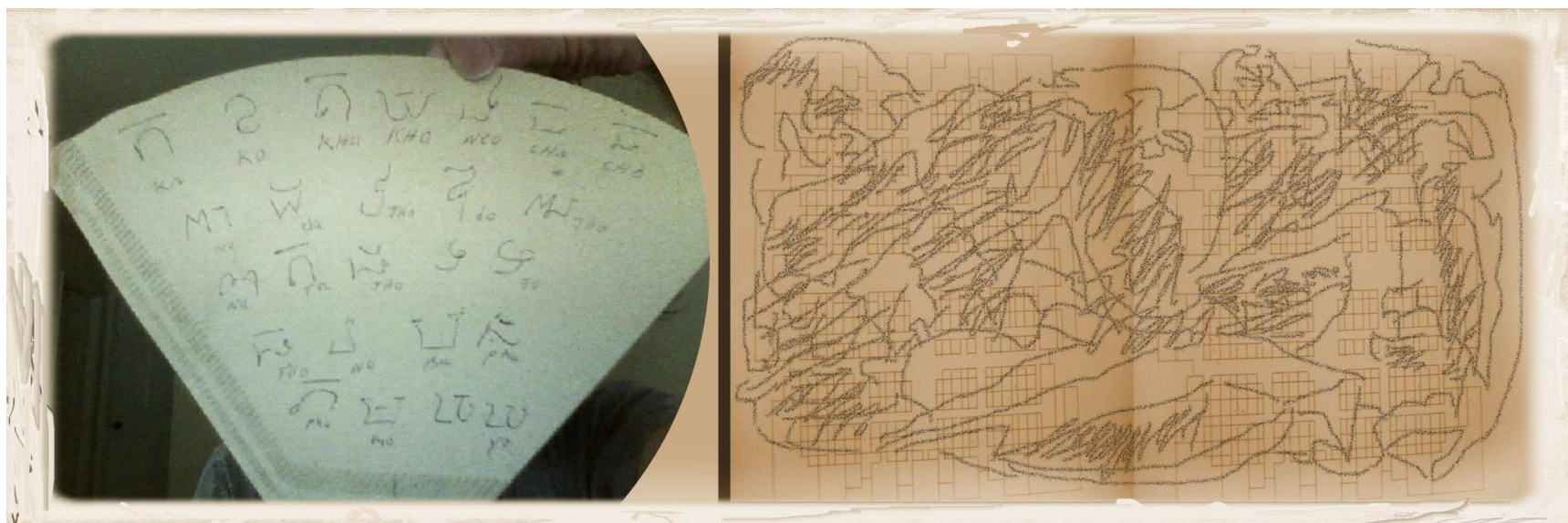
Subject: hour glass, M, Figure 8 as strange loops formative to Chiasmus and rhetoric as the language particles out of which Physics creates a parallel rhetoric towards particular structures and cross reference.

Hatch amain... Human

I previously devised an etymology relating the Greek letters eta and mu (η, μ) to the sound value of h as a hard breathing: with mu giving the word aurora or dawn from hxu or hu meaning roar of crowd or aurora-dawn –indicating a Greek sense of osmotic consciousness extended to humera, dampness, as a root for human...

I mention all this because I believe mu and eta are modelling strokes from fresco work the “feathering on one axis before shifting axis and coming across that... the “x”, and “v” of modelling indicate why the artist uses the “hatch” or diagonal: it is for the same reason Lacan uses it for a “matheme” as is a chiasmus ... cross indexing or verbal cross multiplying relating reciprocal elements as unity: in this case the fact that the artist “justifies on both sides of diagonal by shortening strokes to create edges which reference each other.

HXH/ $\eta/\mu/\{M\}$ = HXH=
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Subject: hour
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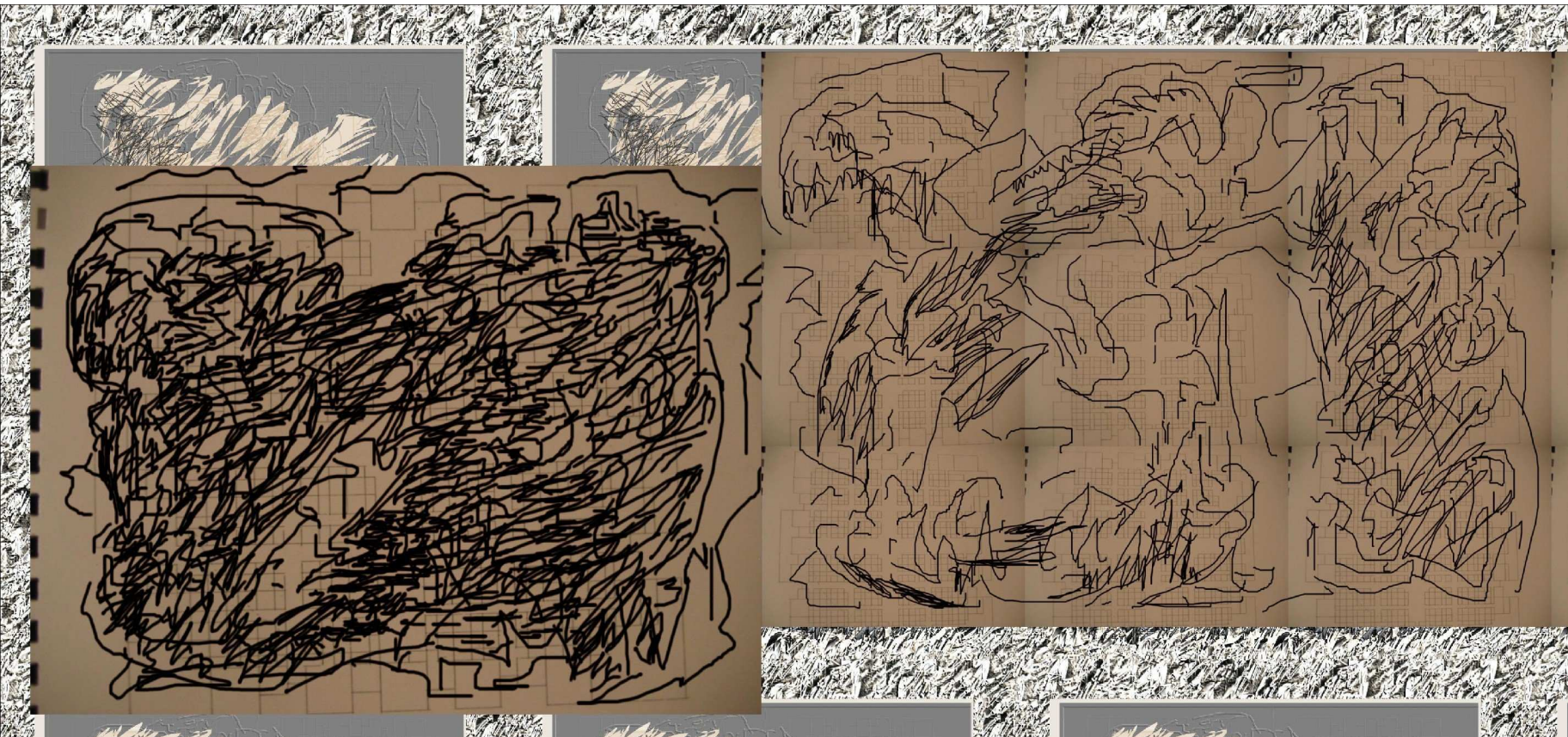
Paper Shredder

The artist Richard Deacon identifies materiality towards autonomy, as does Vidler the Architect historian: the former toward contradicting environments as passage- arguing with their given, while the latter looks to the bracketing and revising of a corpus to configure a Modernity stage by stage.

Valery gives his totemic sensibility of a like recourse in the travails of materiality mostly identifying with potter and glazing of which shared experience with Picasso the latter was diffident towards theory remarking it as the “old grab bag”... Picasso took environmental cues - towards the letter and its mystery- his fascination with his graphic touch which Matisse also turned toward environmental stages as opposed to his prior photo session indices of work states- he made this recourse towards a kind of chiasmus theory in his stations of the cross per his famous chapel.

My work here is a “paper shredder”: I consider it a post anti cubist air guitar covers of the restorative moustache- the moustache is not actually present here because the work is presently incomplete: is supposed to involve mudra hands as morphological arrows convers to Naumans revamping

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
bject: hour
s form-



Process art

Because I view my medium as a motion sensor with cultural overtones of surveillance (archive for one) my art may fit into the by now rather antique idea of process art but I revel in antique ideas and can reorient to an early article I wrote for the Drawing Research Network on the thematic of Does Abstract Art Propose a Meta Material?... My interest at the time was and remains to identify morphology as a principle shaped by “rhetoric” as associative catalyst of interactive configurations and embodiments of topology in its neologistic sense of common denominators with expanding base . Identities as topographies thus can reference between trace (diffuse association) and mapping or “rhizome” like substitutions of semiotic morphology meaning the consciousness that one is reading, interpreting to the assumed act of reading, the sense information- the phenomenal to posit a noumenon or thing in itself as a noema or broadly considered construct.

Heidegger says we translate ourselves: so I will: if an opacity invades the previous paragraph it can be reviewed: The idea of engaging ones interests involves also disengaging from occluding contexts, process art suggests the context is motivated internally to find its platform- mood –mode-statement or musical question and answer if you will.

I look towards what linguists call morphemes or elements that transform speech towards meaning at the most fundamental level of sound difference. Fundamental becomes an interesting word : it can enlist the smallest particle, and in so doing, like the physicists in studying particles go into an endless slide of these subunits until at some point you realize you are not viewing the world but rather your own process of categorization nor is this necessarily a negative critique but rather indeed the semiotic nature embedded to our necessary reading of sense information which does not simply arrive but rather as the Greeks imply- dawns on us.

HXH/ $\eta/\mu/\{M\}=HXH=hu$
>humera, osmotic
Subject: hour
s form-

I give an etymology therefore of “human” which parses hue as stemming from the morpheme structures that process an equivalence between sight and sound, report- roar of the crowd- thunderbolt etc and also dawn, and its humerus or dampness of arrival drying in its own light . In so doing I am looking at an alternative view into “fundamental” in which the Greek word “Appeiron” or substantive whole of that which is always greater than parts gives over to chance the dominance of fate over the will of gods men and heroes alike and is instead oblique, tangential and so in these salient disengaging towards what Deleuze states as “deterritorialization” and Smithson “dedifferentiation”. These concepts arrive in the computer science mode borrowed from Cubism ie opposition –union- intersection(in art for example contrasts are oppositions, adjacent passages are intersection and non adjacent passages are union and these “morphological arrows” which constitute appearance of Appeiron.... Show visualization an act of rhythm and meter in which vision and sound or speech oppose as different senses, share realization as intersections and review meaning as union within the art of configuration which is the word Rhetoric that actually means Philosophy. Being an artist I quickly need to propose a project to get to myself and what I mean therefore the following works are involved with barometric pressure in the sense that Doctors read oxygen content in the body as indicative of our response levels which in turn stem from the fact that we do not breathe by

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
>humera, osmotic
Subject: hour
s form-

will, but are forced to by barometric pressure in relation to our chest structure... our element of will and response has to do with a complex neurological response system that can modify what is already happening...

Why this proposal? Bohm parses “realize” to “Rhea” or flux.. taking a second look... and the “paradigm shift” we are all familiar with via “Deconstruction” as in the course reexamining the associations and premises of contexts is not only a shift away from dialectic in the sense of one and another theory juxtaposed, but is in the disengage a recognition of discourse- chords threads and strings and in so doing substitutes an osmotic consciousness similar to that of the Pre-Socratics... Badiou commendably in reviewing Heraclitus and Parmenides towards Lacan ends abruptly by assuming the position that these originals were only reference points for us, not immaculate doctrine and by subtracting or disengaging from awe as overdetermination he brings us to our thrownness which is where we should be insofar as constituting the (fated) need for separation from trauma. Fated need quotes Heraclitus but then again I don’t need to be overdetermined in avoiding overdetermination...

If we form morphemes on sound values how then does our system underwrite the oxygen contents that influence such as these catalysts? We close off escaping air towards consonants and open out towards vowels: the necessity is occasioned by atmospheric pressure flattening diaphragm and forming vacuum which pulls in the oxygen which present inflates space –alters roundness and atmosphere collects the oxygen debt...

The Doctor will test the amount of oxygen we breathe in and out in a cycle, how much we can forcefully add to this and exhale, how much oxygen is always present, how much oxygen after exhaling an exaggerated breath, how much after a normal breath , and the total lung capacity to hold air.

If we run, or exercise our pressure on the ground or objects correspondingly increases or decreases our physical weight and this effects the breathing as well as various systemic and psychological pressures... When Picasso critiqued his work by asking “does it breathe” he was perhaps psychologically referencing the fact he was still born and left for dead but his uncle blew smoke in his face and his lungs reacted to towards smoke to breathe... Drawing in general borrows the shaping force of muscles to increase and decrease weight, a line therefore is said to have more or less “weight”... the rhythm of subtracting and adding weight is like breathing and oxygen content via adapting opening and closure is symbolized by poetic meter meaning “foot”, which is mirrored in the hand, as bipedal creatures we synch hand and foot and our cognitive systems take this in.

In the Drawing the left hand panel is a system of openings in which negative space exists in the material object as its breathing and general tidal volume. The right hand panel compresses and displaces a version of the object which has become schematicised, and then reinvested and the element of displacement resembles a carpenters square or in Greek “the by which things are known (Gnomon) in this case the displacement values of the breathings in relation to a meter towards hand and foot i.e. extension in space motivated by taking in tangential vectors and giving them “weight” along the “ground”

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
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Object: hour
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An abstract line drawing in black ink on a solid red background. The drawing consists of numerous overlapping, irregular, and somewhat jagged lines that form a complex, organic shape. The lines vary in thickness and direction, creating a sense of movement and depth. The overall impression is that of a gestural, expressive sketch, possibly representing a landscape feature like a rock formation or a cluster of trees, or perhaps a stylized animal. The lines are not perfectly smooth, giving it a hand-drawn, sketchy quality.

HXH/ $\eta/\mu\{M\}$ =HXH=hu: dawn-roar-rep
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Rough Hewn Moon and the Story of M

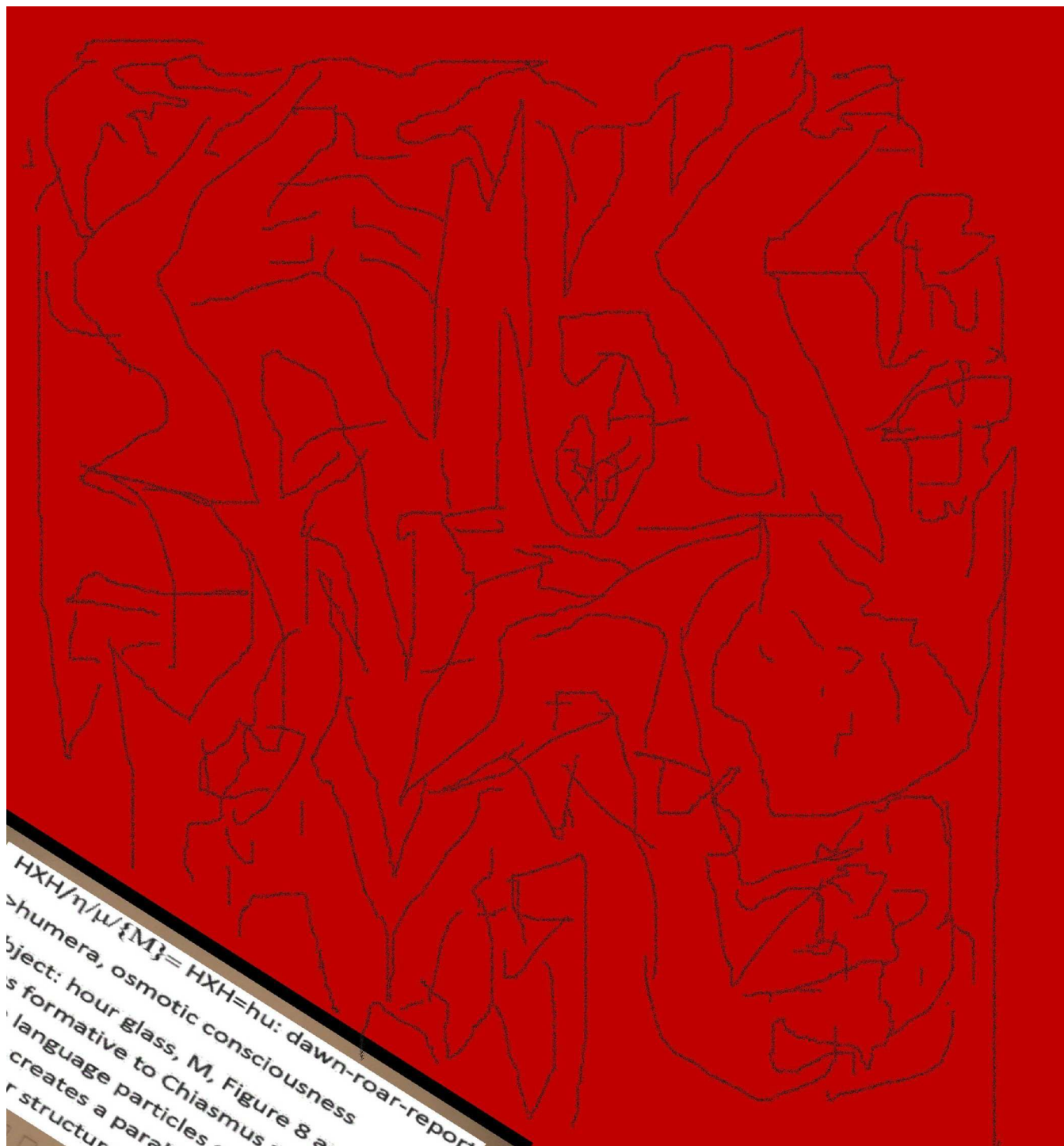
Galileo- born on the day of Michelangelo's death made the drawings showing the moon as a rough surfaced form, The light of Apollonian smoothness was actually supported by its opposite.

According perhaps to such an allegory Cai Guo Qiang wistfully gives an account of his own drawings as private, having a kind of connection of a continuity in art that belongs to a youthfull experience of experiencing Western "masters" and their culturally apparent continuity of electing and shaping certain "virtu's" towards their audience and acting on these transformations to thereby amaze and astound..... Yet the Cultural Revolution put the ongoing traditional Eastern art forms in a strange time capsule where while maintained they are separate from the main Industrial culture which while certainly acting forcefully is in confusing times unsupported by tradition. Similarly, if you spend time in the Asian galleries at the Honolulu Academy of Art you will find little attendance or interest from Asian Community, not that these are slighted as it were, but it is associated with a kind of time capsule that generates interest mainly among very select scholars.

In the West likewise the apparent traditions are referenced by artists as they try to extricate, present, explain or create, with tremendous difficulty some account of what in the world they mean to do or who they are... is reflective of the fall of the brick and mortar gallery system and in my view then the virtual realm brings art for art sake to the fore as the final emerging of something essential that can be maintained and presented by the archive as art form.

In my previous set of drawings the title Map of M refers to a kind of map of f my ideas which is so enfolded that , as it were, there remains on the surface of the Map the visual "M"... but this also means Michelangelo: I had meant to illustrate his sonnets, then thought to partially translate my own writings into Greek as a kind of corollary.. M really refers to calligraphy, East and West, Michelangelo in his elegant drawing scrawl used his names originary letter as the symbol for torsion and controposto – however since such a reversal is like the negative positive of Eastern thought he was drawing a W when he thought he was drawing an M and an M when he though he was drawing a W... my own name gives a similar orientation(vvG)

HXH/ $\eta/\mu/\{M\}$ =HXH=hu
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Subject: hour
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Be a lam

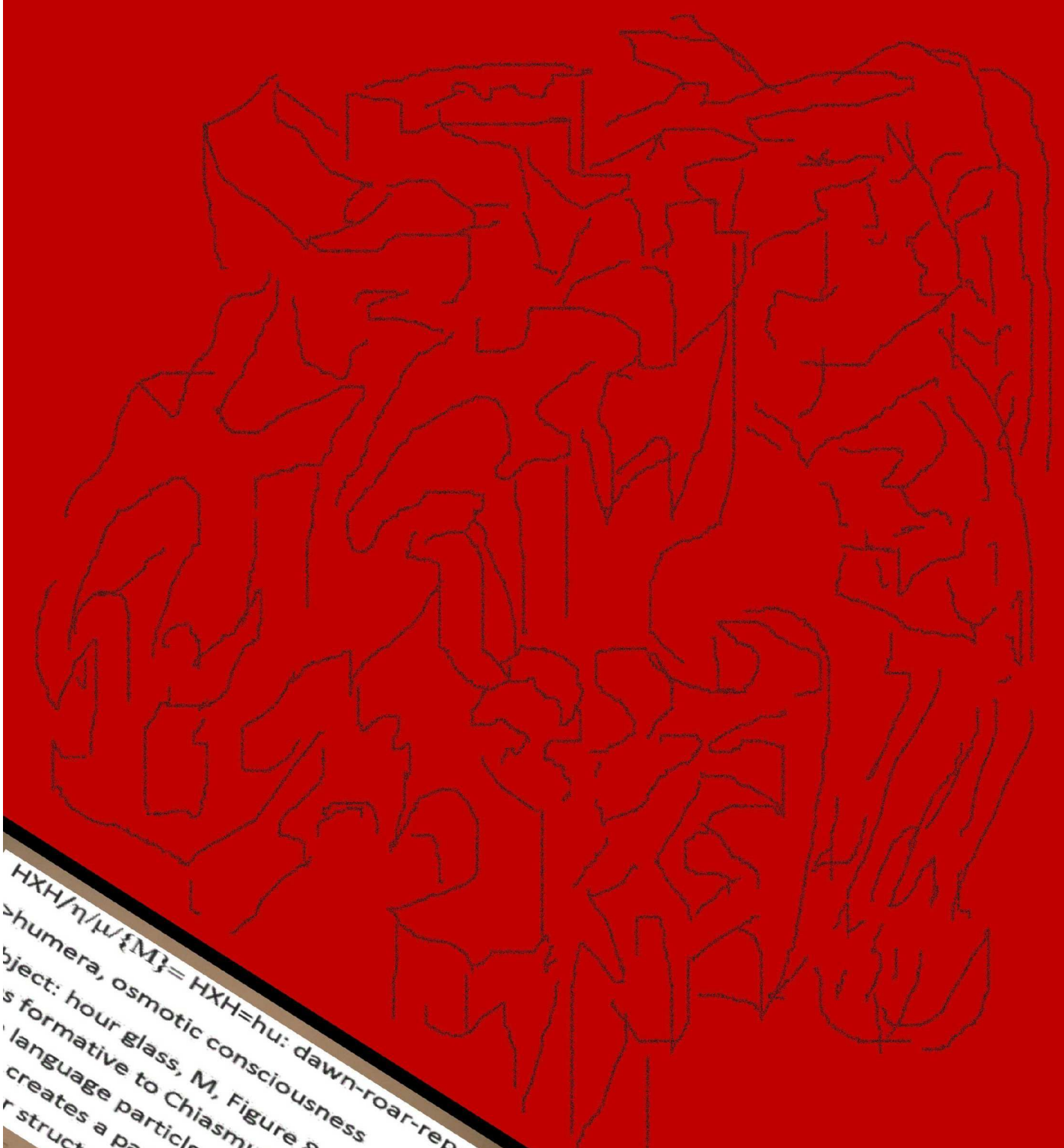
This drawing is a kind of illustration of a Louise Bourgoise interview where she immediately becomes defensive and tells interviewer she clarifies interviewer not vice versa- i.e. the artist does not need to learn to be spoken for...yet she insists on her present secretary who insists on LB relation to subconscious per writing... my own subconscious is such that I can barely read a sentence without making a thousand written rejoinders... takes me a long time to read...

The artists of interviewers tend to relate nature and art and language as different, while I tend to see art as proposing a meta material which turns out to be language itself. Reference sites quickly change, in our time an interest in reality tv has altered towards superheroes which are cultural deconstructions of the activity by which photography becomes a fetish identification, the fetish becomes language, the photo becomes real, tv becomes real, and yet at the same time this very process is placed in the cultural subconscious, as was, originally the idea of a Point of view and a following assumption that a photo was literally such a point of view- all of which is ultimately very far from Zeno's original correct intuition that motion is motion and not something else other than not being a point of view.

Thus the zombie represents the freezing of time, Narcissus and Medusa, the action hero represents a KungFu reincarnation in which the viewers as reality agent is now less passive, is in a mode of the cultural subconscious through this identification of realizing the media....

My own art returns through drawing to a fluid concept of motion. In the present drawing I have made a drawing, and then a kind of parallel drawing, a rejoinder.. which I then photograph in the antique mode of albumin photography which in itself references the binder referenced tempera painting. However I only photographed a "spotlight" section which I subsequently distorted. This I then placed in a photo zone which this time is in the even older Daguerrotype mode, and both photo modes have a framing which I have drawn back over. This drawing back over is like the fetishist quality of Bourgoise altering photos i.e. excising an unwelcome steplaw but differs because it is drawing, rather than excising, it excises as it were the frozen frame present or removed that is the cultural subconscious of identifying to points and frames. The theme there really is how expropriation is a misnomer, actually expropriation is colonization- and colonizers are on the lam from their own cultures, what they present is not themselves but their other, and this other they present to yet another other...

HXH/ $\eta/\mu\{M\}=HXH=hu$
> humera, osmotic
Subject: hour
s form-

An abstract black line drawing on a red background. The drawing consists of numerous overlapping, irregular, and somewhat vertical shapes that resemble stylized, elongated figures or perhaps a dense, tangled network of lines. The overall effect is one of chaotic, organic movement.

HXH/ $\eta/\mu/\{M\}$ =HXH=hu: dawn-roar-rep
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ject: hour glass, M, Figure 8
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The Annotated Dark

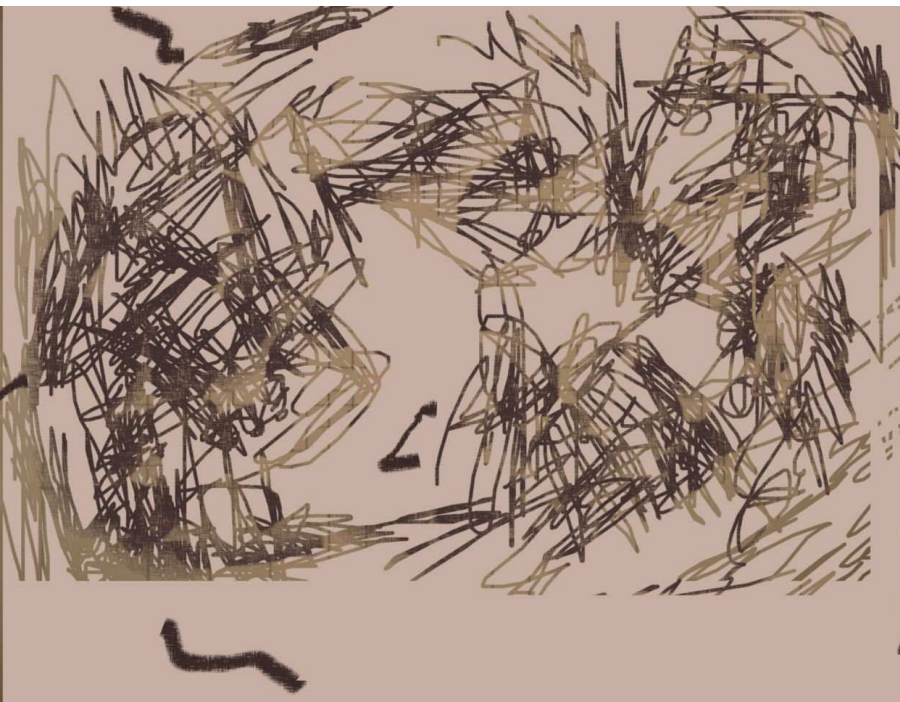
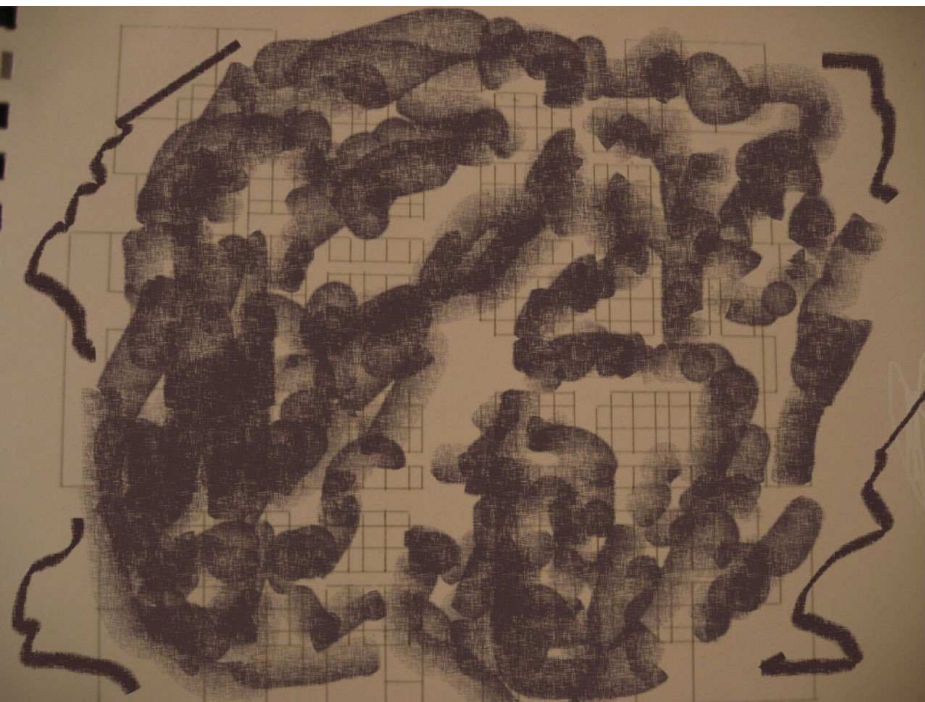
What is the fate that rules the Gods given the "fairest order is a heap of random sweepings?" My current project include an Artist's Heraclitus- how he adapts threads from Orpheus per the bow and the lyre aka Dionysus and Apollo (in the Neitzchean sense) and opens the PreSocratic sense of discourse as the creativity shared between speech and the formative nature. Heraclitus named "The Dark" rhymes somehow with our own sense of "dark matter" along with "dark force" in physics... and the subconscious in psychology and what in rhetoric is called aposiopesis, an abrupt stop in which the audience is left to complete the sentence... which is per Lacan the essence of concept formation in childhood, i.e. objects leaving experiential field needing to be conceptually sustained.... Along the way, the discourse that relates the fields of sense and association, trope, metonym, the structuralism of like topologies... according to syllogisms parse the sense of what one thing is as to another along the lines of "as" or "being"; what is such?

Heraclitus was an artist: he used words in their creative extension to source find and resource the creativity they model. For now I will simply take up the project here of according him by relating the terms of psychology, rhetoric, and physics to one of his initial fragments.

"Although this account holds forever men ever fail to comprehend both before hearing it and once they have heard. Although all things come to pass in accordance with this account men are like the untried when they try such words and works as I set forth distinguishing each thing according to its nature and telling how it is. But other men are oblivious of what they do awake just as they are forgetful of what they do asleep."

- 1- Physics: oscillation (particles state to state) -> psychology: chain of signifiers -> rhetoric: metonymy
- 2- Physics: enantiomorphism (spin mirror) -> psychology: conscious/subc. -> rhetoric: doppelganger
- 3- Physics: dark force, dark matter -> psychology: subconscious-unconscious -> rhetoric: aposiopesis
- 4- Physics: weak force, strong force, electromagnetism, gravity -> psychology: unconscious, repetition, transference, drive -> rhetoric: ethos, pathos, dialectic, discourse.
- 5- Physics: spin -> psychology: transference -> rhetoric: spin
- 6- Physics: oscillation -> psychology nachtraglichkeit -> rhetoric: double hermeneutic
- 7- Physics: uncertainty principle -> psychology: throwness -> rhetoric: anacolouthon/ apakoinu construction.

HXH/ $\eta/\mu/\{M\}$ = HXH = hu
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The Annotated Dark 2

“uncomprehending they hear like the deaf : the word is their witness absent while present”.

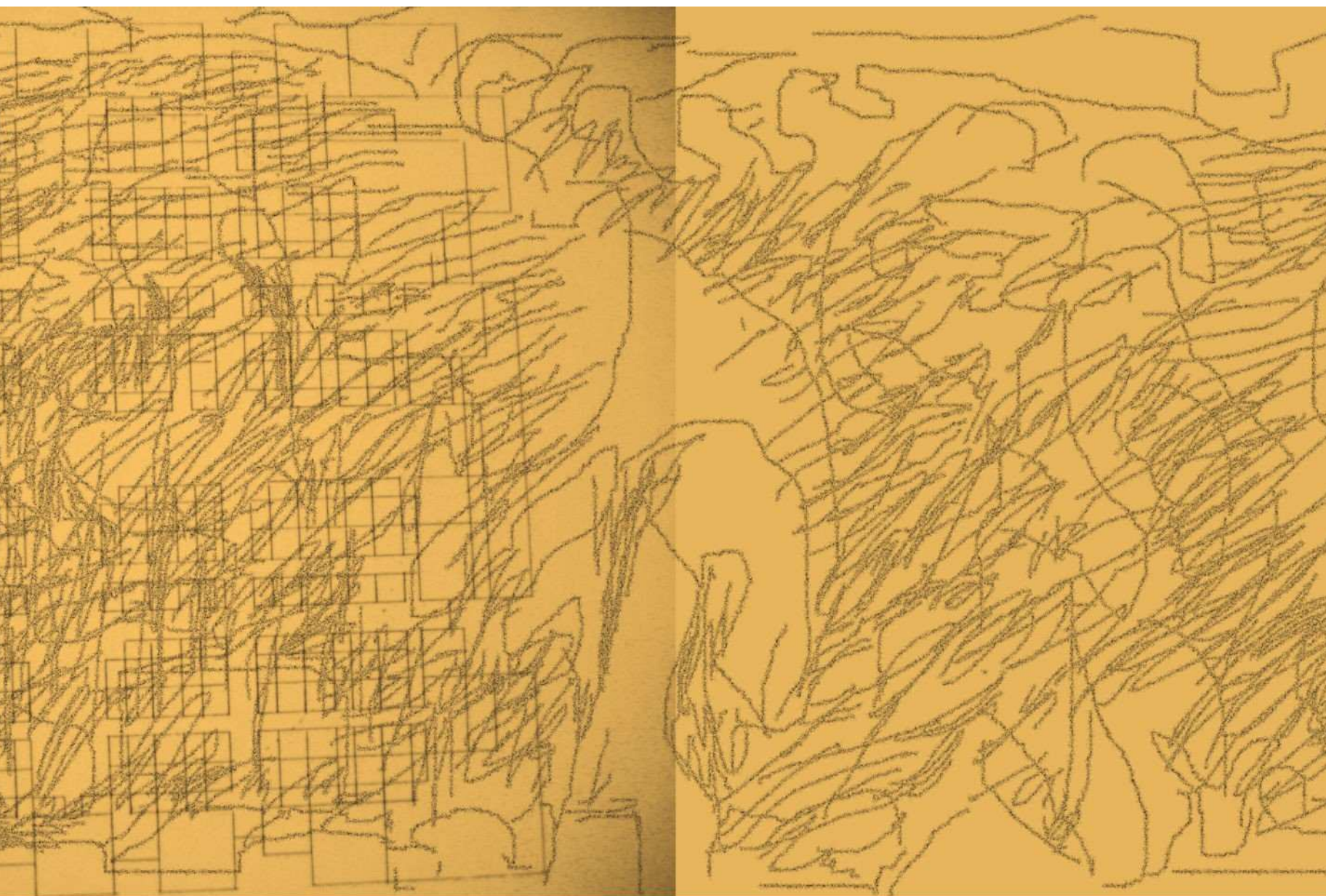
The Orphic cult elements of Dyonesian as sound and lyre, Apollonian as bow and sight relate the bending of form per the musical or archers bow in Greek “Bios”- linked to our “biological” (Khan observes) which in Heraclitus’s terms resonates to another of his fragments: Homer should be beaten with a stick: i.e. the staff used to beat rhythm (which you see in the ballet masters hands in Degas drawings) makes the meter an evidence in advance of the mode of lightning leading thunder: i.e. the visual quicker than aural sense. Heraclitus’ insistence on the evidence of the senses (phenomenon literally means “flare up” guides his metaphoric “fire” as many linked natural forces the equivalent of fire in transmutations, there fore he stressed morphology is guiding topologies. Naturalness in world and mental worlds are shared, by that sharing between them that indicates movement as morphogenic.

The Orphic cult looked behind the world order presented by the Homeric agenda, which was a cultural Constitution of sorts, and in which the human elements present in the divine characterizations were an implicit acknowledgement of human nominalism, that any gesture towards describing creativity was from within the human platform. On the basis of that acknowledgement Orpheus, Heraclitus and all the PreSocratics looked behind the scenes so to speak, dismantling the poetic tradition in order to redirect poetic order to perception itself, while maintaining poetics of word associativeness in communication as the order of metonymy and of trope, trope meaning “turn” i.e. turn into... being into being... meta morphosis...

I believe he also refers to the Spartan Staff, which was a military code in which messages written on a strip of leather were wrapped around staves with identical grooves. Only those two with identical staves could translate the code... the medical symbol borrows this- i.e. giving a suggestion of medical jargon...

My drawings are architectural joiner openings on abstract arcs which also have the overtones of the Spartan staff, my drawings simultaneously refer to language joints (meter and associative) and drawing itself. Drawing is a kind of Restorative language.

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> humera, osmotic
Subject: hour
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L t D T W i T W A W P

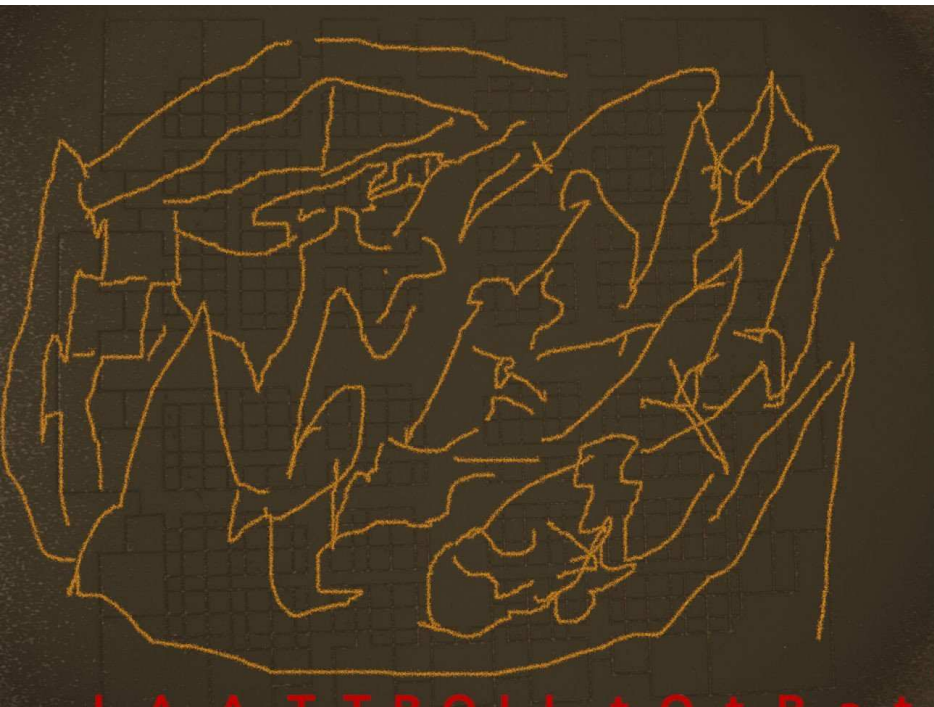
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The Annotated Dark 3

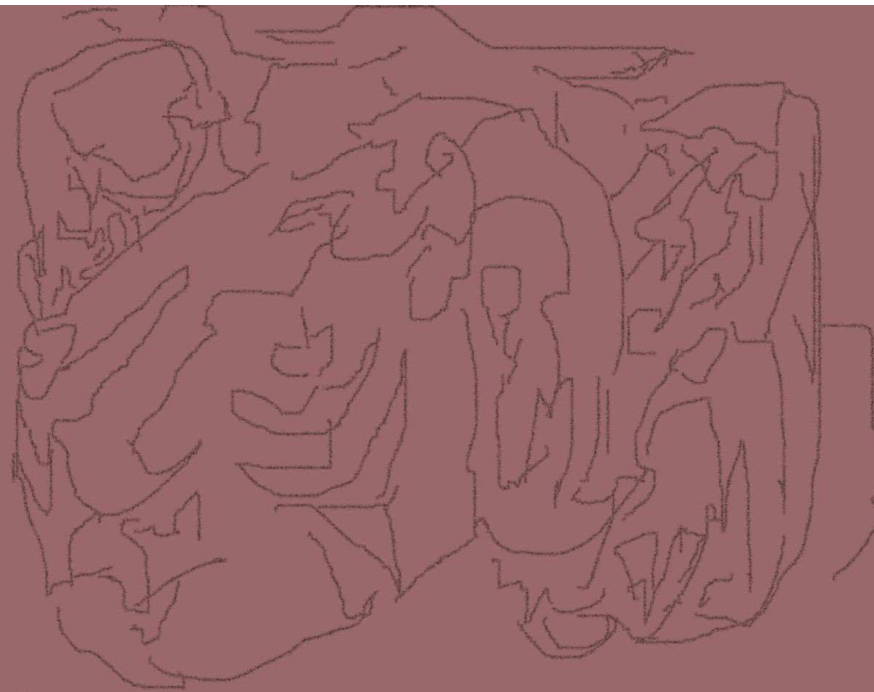
“Its an attumement that turns back on itself like that of the bow and the lyre”

We meet the Dionysian and Apollonian bow and lyre again: this time not on the basis of what they reveal but conceal: the underlying image is the labyrinth, and the thread, which by trope has become a string of the bow and lyre: the torus or bull is that of a scroll which can be opened anywhere, and in this way is sumulacrae or antinome: a sheaf of papers of different sizes will spontaneously shuffle following overlapping edges just as the scroll can open at any point... in a way comparable to the irony that the proposed model of motion per cinema of ganged stations are actually seen between our own blinking, each individual differently..

HXH/ $\eta/\mu\{M\}$ =HXH=hu
>humera, osmotic
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s form



I A A T T B O I L t O t B a t L



I A A T T B o i L t o t B a t L

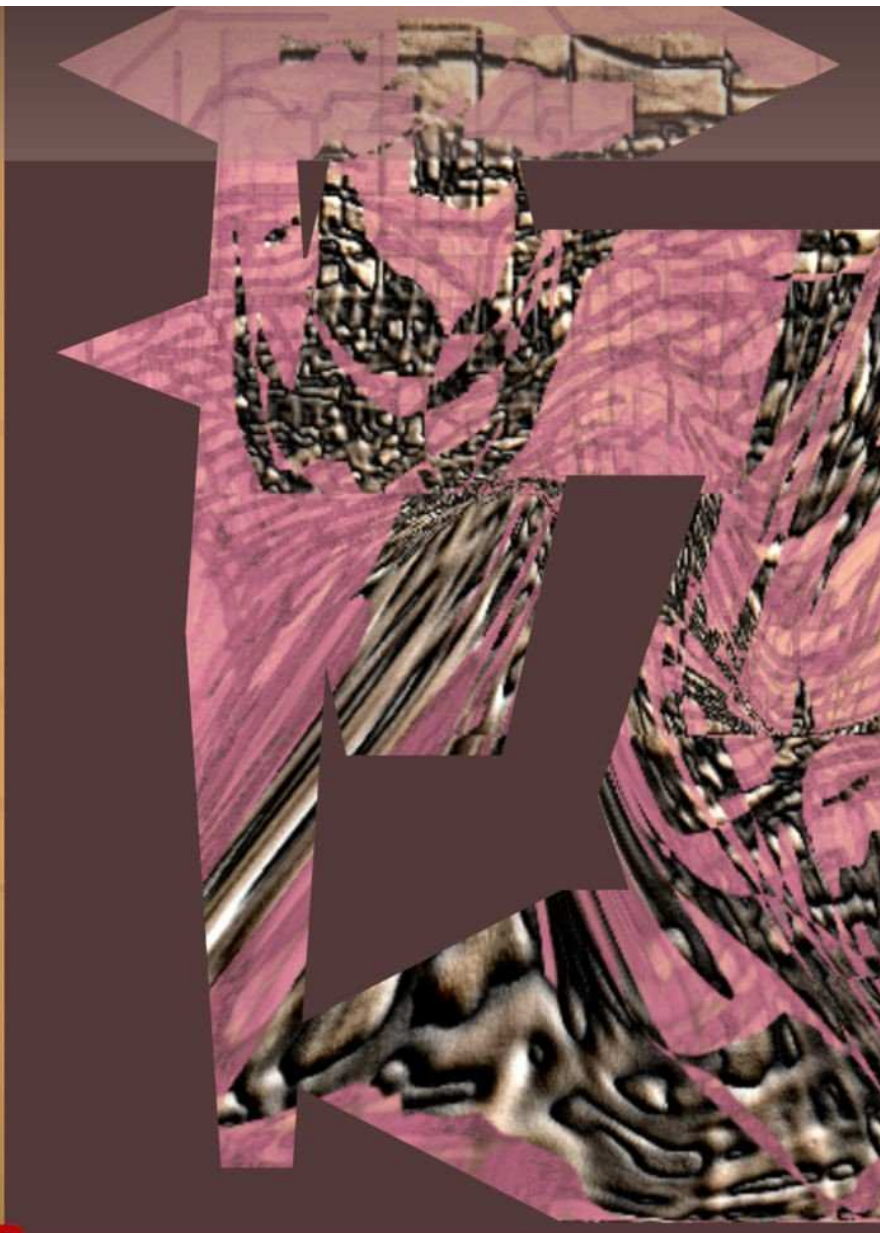
The Annotated Dark 4

“the fairest order in the world is a heap of random sweepings...”

This is the startling innovation of the introduction of chance into Greek pre philosophy (pre-philosophic in the sense of discourse over dialectic) – intimated in the structure of ‘the fates’ holding the Gods to their whim... Badiou notes the interest of Heraclitus in the “non-relational” i.e. and order of fire is superseded by earth, that by water, these by mental cognition and this by social relations (my addendum – drawing on Khan) ... Wong also points to another pre-Socratic- Democritus forming his idea of atoms away from any atomization of concept: rather he posited that atoms grouped along diagonal and arbitrary orders to create form- (in this he carries the echo of the Orphic perception that creatures were embryonic and passed through each other’s forms in their genesis- thus a concept of reincarnation adduced) the diagonals also give some reference to the Greek conception of the angles as being gods, i.e. the angle of the golden section and derivatives or variations that alter the angle, as in a top spinning...

Upon this basis (random sweepings) Heidegger worked to state being as a “thrownness” Neitche approached “philosophy with a hammer”, and Lacan worked to break the fixed gaze of over-determinations by substituting a chain of signifiers and accepting the subconscious as the formative agency rather than a signifier only. All in all Deleuze had a fairly simple resolution towards recognizing creativity as a morphogenic morphology , i.e. metatropic or as Heidegger put it the” being of being as being.”

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Order In T W I a H o R S

T F O i t W i a H o R a n d o m s

The Annotated Dark 5

Pythagorus son of Mnesarchus pursued inquiry further than all other men and, choosing what he liked from these compositions he made a wisdom of his own, much learning, artfull knavery.”

I believe the fragment again references Orpheus (just as Socrates constantly referenced Heraclitus and in his parables Socrates subconsciously evoked the sympathetic chord thereby of Orpheus). The Orphic reference is “in the 4th generation cease the ordered composition of your song” : meaning that more than 4 influences becomes incomprehensible... at some point art returns to primordial chaos... The fragment list 4 generations, the 1-nominal – son of Mnesarchis-2 usage- “choosing 3-making (techne), and 4- art-teche or touche- a syllepsis or touching upon all strings of virtuality or successive references. Heraclitus implies here that at the moment of art all returns to primordial chaos.

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4-> much learning- artful knavery.....

The Annotated Dark 6

“as they step into the same rivers other and still other waters flow upon them”

The compound flow of waters has styled the compound of persons and rivers to a simulacrae of human motion and environmental movement. The difficulty of finding a source has become stylistically mirrored in the complexity of the statement. In a sense motion makes something invisible: how do you source colloids- the transformation of substances and their return to state? Particle theory finds that particle in transition or change may become indeed unobservable...

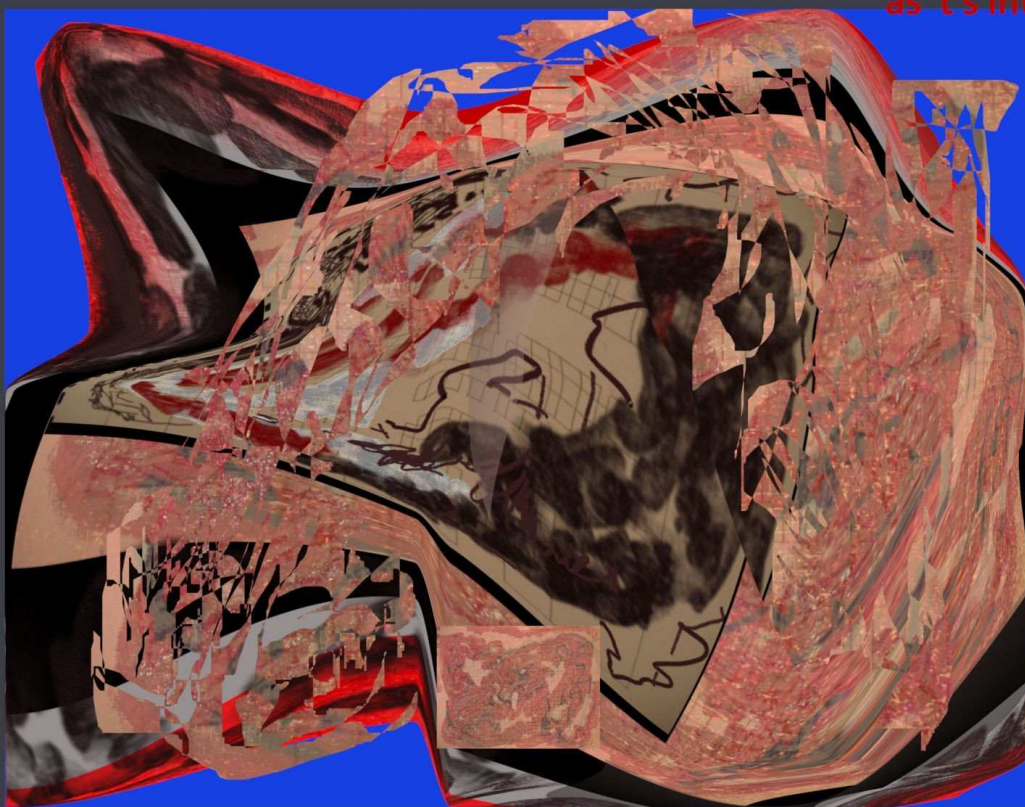
The superficial reading of the statement in contemporary terms might be that atoms are so small that in a glass of water you probably have atoms of all the world occurrence's you know about: how did they arrive in your gut?

The writing places the idea of step with its corollary: a foot print, a print, a print washed away. What remains is the embedding, the imprinting of the present upon the present.

HXH/ $\eta/\mu\{M\}=HXH=hu$
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The Annotated Dark 7

“the sun will not transgress his measures. If he does the Furies ministers of Justice will find him out.”

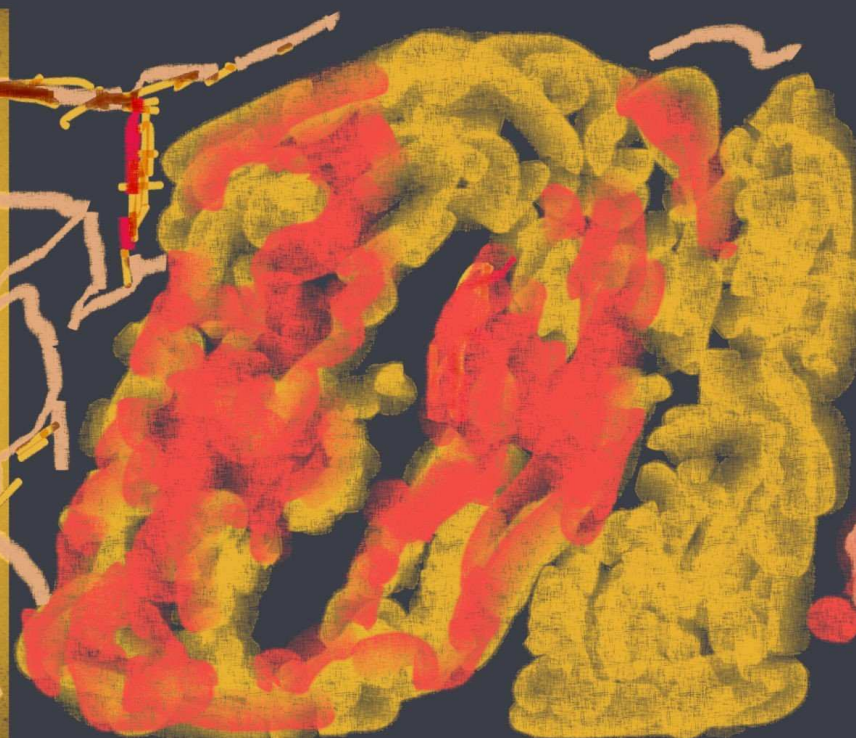
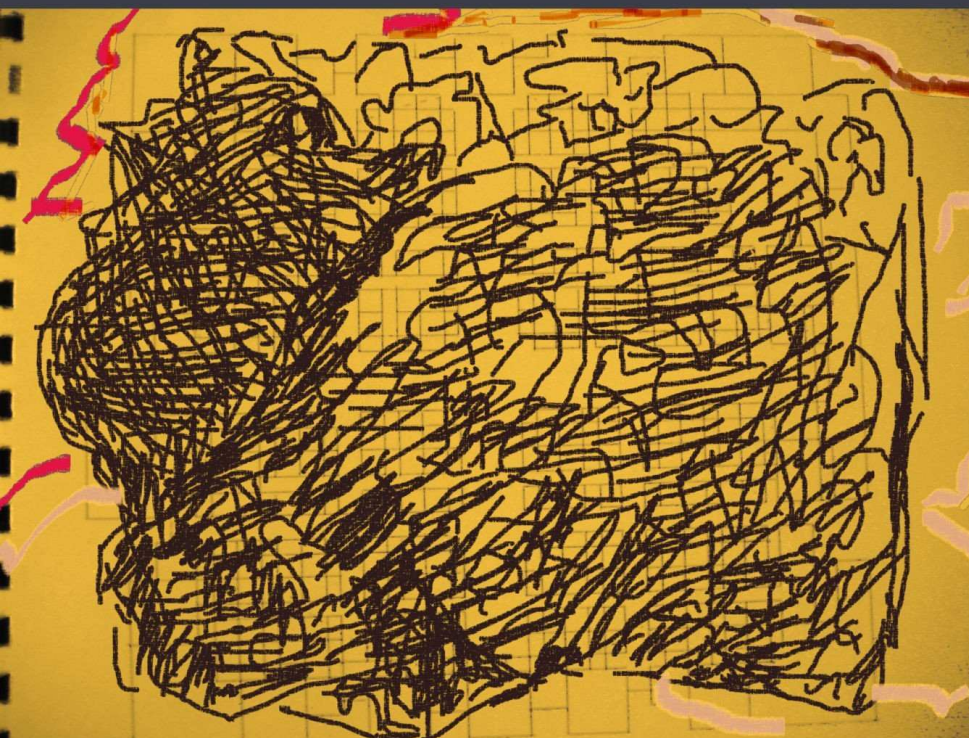
Heraclitus is rephrasing Anaxamander:” up along the way they penalty to one another for their transgression s according to the provenance of divine time”

Parmenides allowed all events as having a “logical existence”, any thing stated exists nominally. But Heraclitus with Anaxamander is looking into the child’s “why?”- beyond any axiom what maintains logic in this case the suns existence which in winter appears to be dwindling? Primordial chaos, random events, all yet must have an underlying morphology that is the branchings of even those topographies: how is this stated? In contemporary criticism Kierstev for example parses time as heuristic (nominal eventuality) labyrinthine (struggled) and monumental-the latter appears to be the Pre-Socratic concern in this instance. Heraclitus and Parmenides in this case seem to overlap. The fragment indicates we fear disorder but disorder cannot exist without order. Thus the “fairest order as a heap of random sweepings”is never the less an order... Heraclitus has no problems with death- he states the sun burns out every day and is reborn again- he opts for a recognition of cyclical eventuality. Badiou cautions against overstating this however, the interest Heraclitus has in colloidal states in mind and matter are very open thereby to a sense of disassociation from eventuality where judgement senses: “ if everything turned to smoke the nostrils would still sort out”.... Heraclitus posits a “Great Year” , a year of years so to speak in which all things to indeed come to an end and then rekindle- interesting because this great year gives the intellectual model for a “light year”... one cannot help but notice that contemporary physics rather exactly follows these intimations,which then again are really only our knowledge of how we know...

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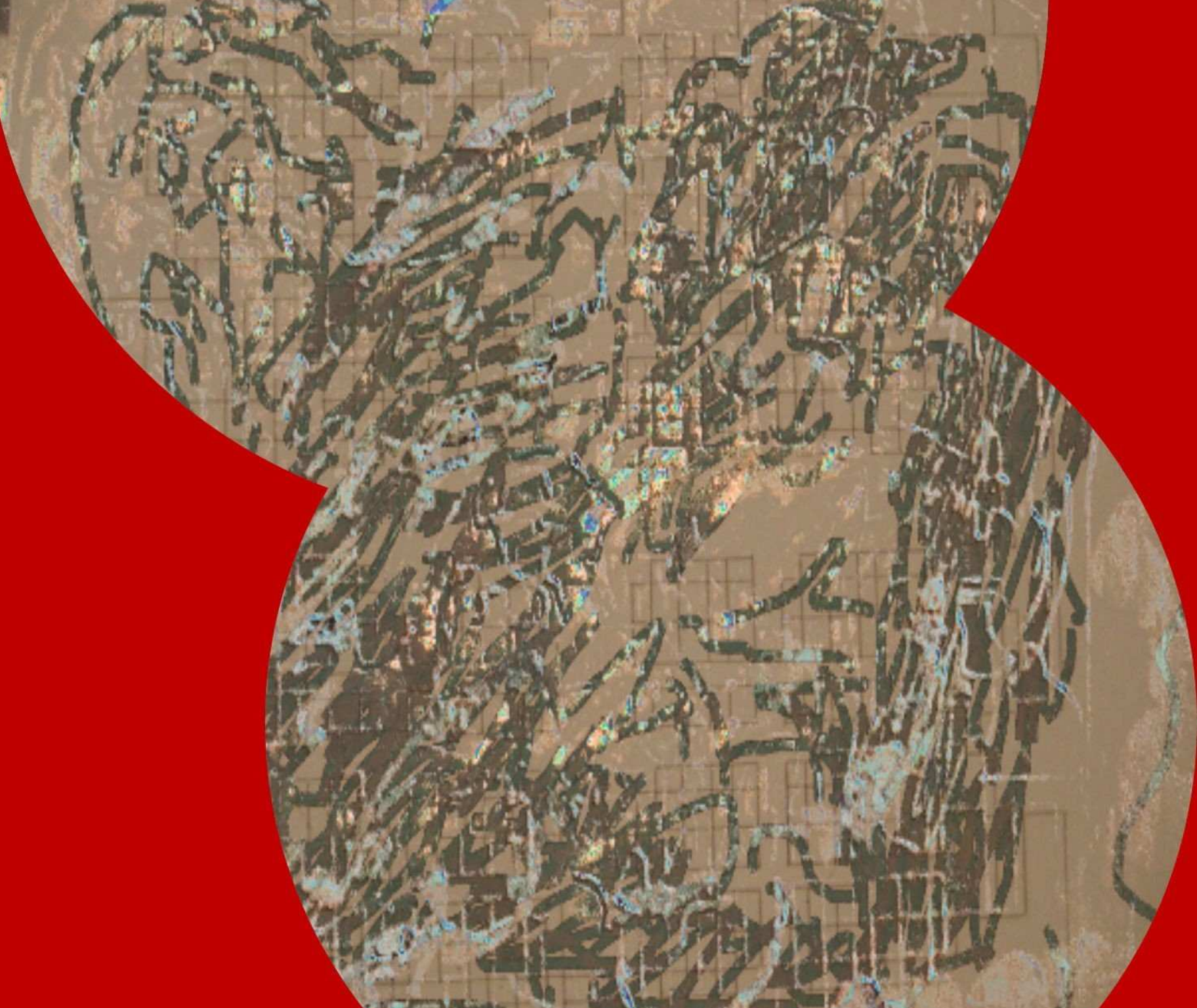
Annotated Dark 8

“A man strikes a light for himself in the night when his sight is quenched. Sleeping, he touches the dead. Waking he touches the sleeper.”

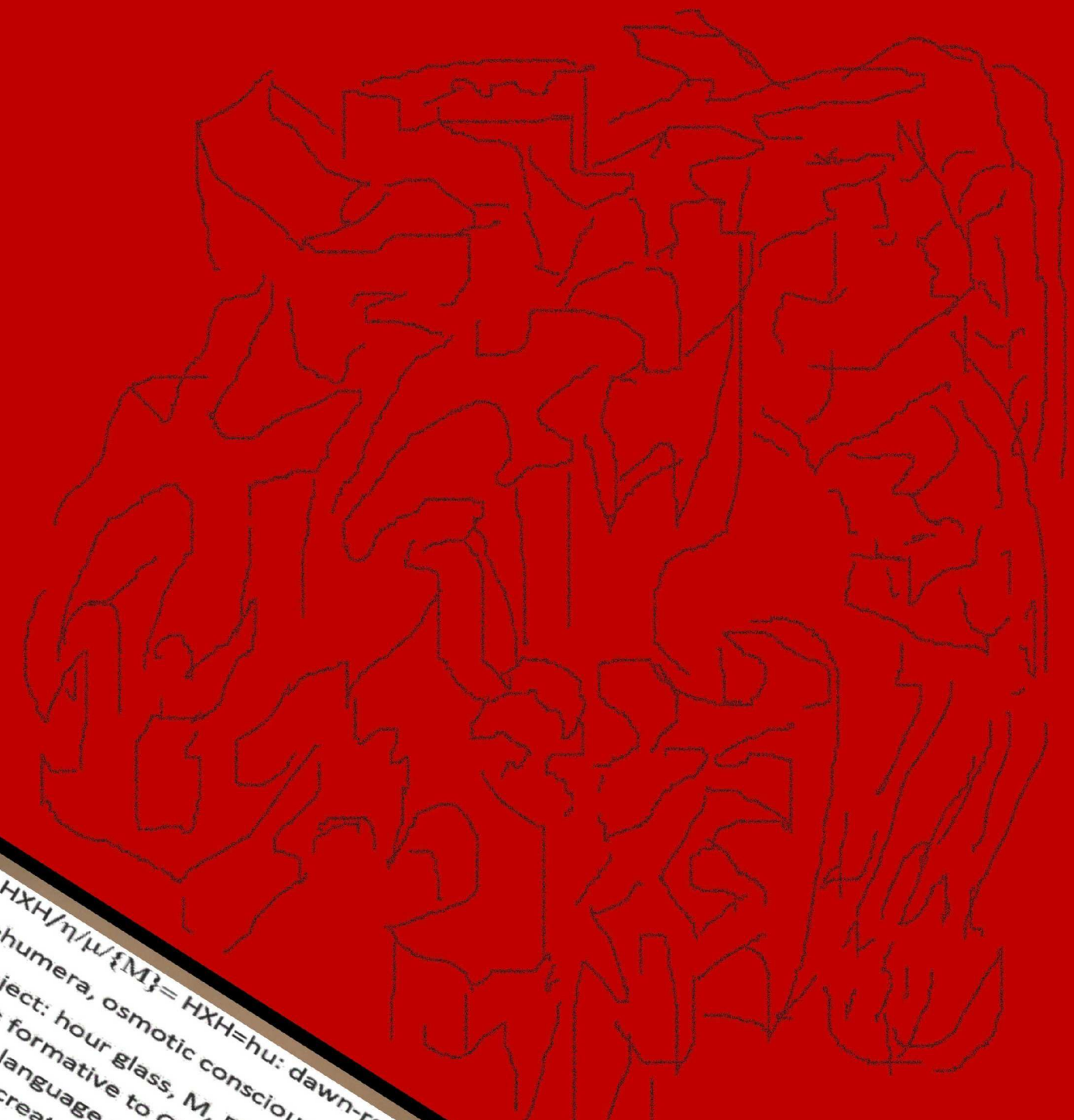
Ancient Greek as written had no punctuation: the rhythm of the words was the order of the piece... in this Heraclitean fragment the word touch and strike are the ordering elements which indicate syllepsis or the way words touch upon each other. In this fragment the rhetorical device is “hysteron proton” meaning first clause indicates with opening word a time later than the second clause. The term “strikes” belongs to the order of touching but is altered at the outset to indicate the vigor of internal vision. Touche as we have seen with Democritus also belongs to the world of angles or as we would put it- tangents...”touche-ie fencing...” In Greek the dead belong to Hades... and Hades is , as is the earth, according to their concept: not really a place, but a zone, a state of being provided by something shared between the consciousness of mortals and immortals, transiency itself being the immortality of generativity... genesis and metamorphosis hand in hand...

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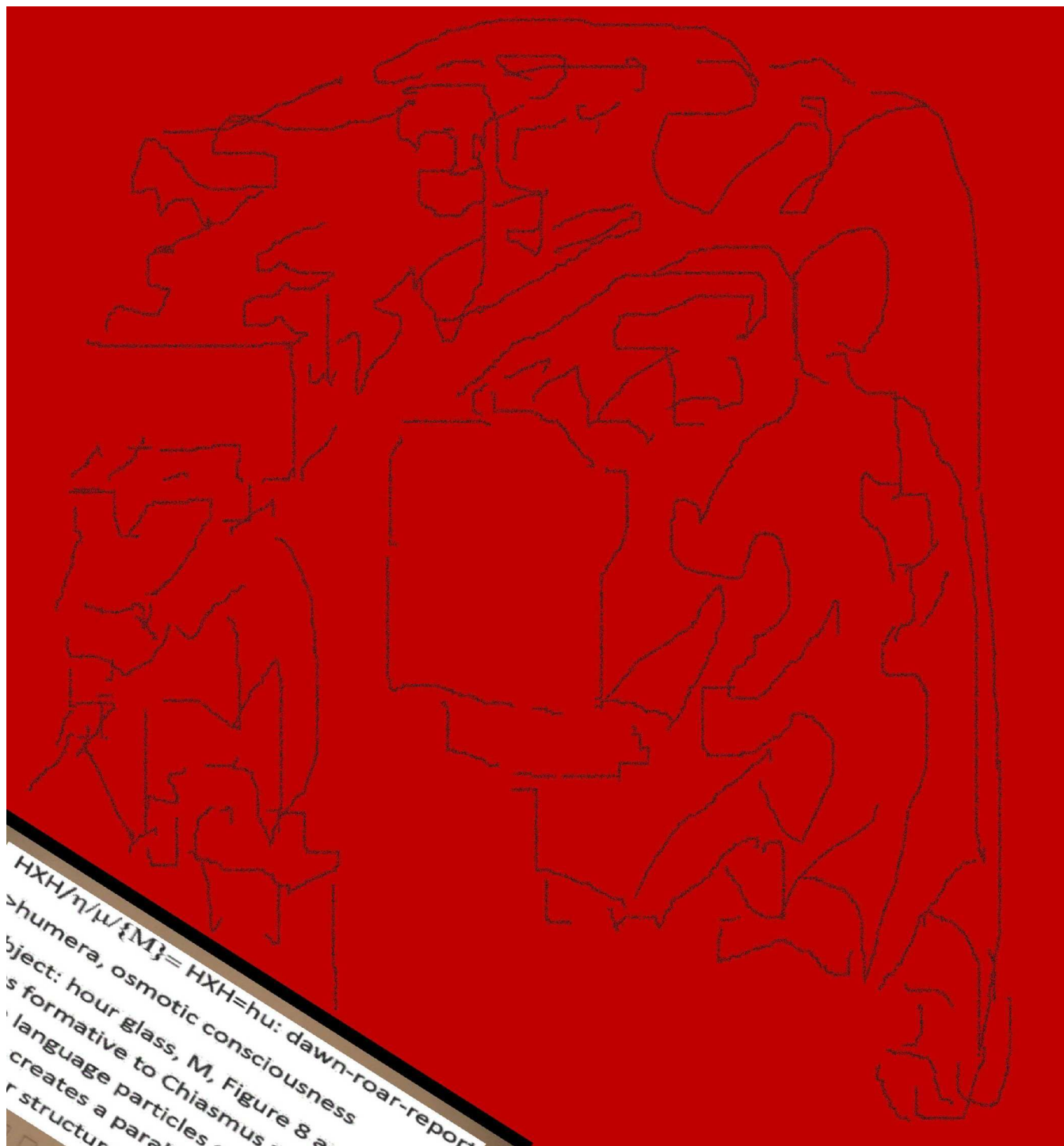








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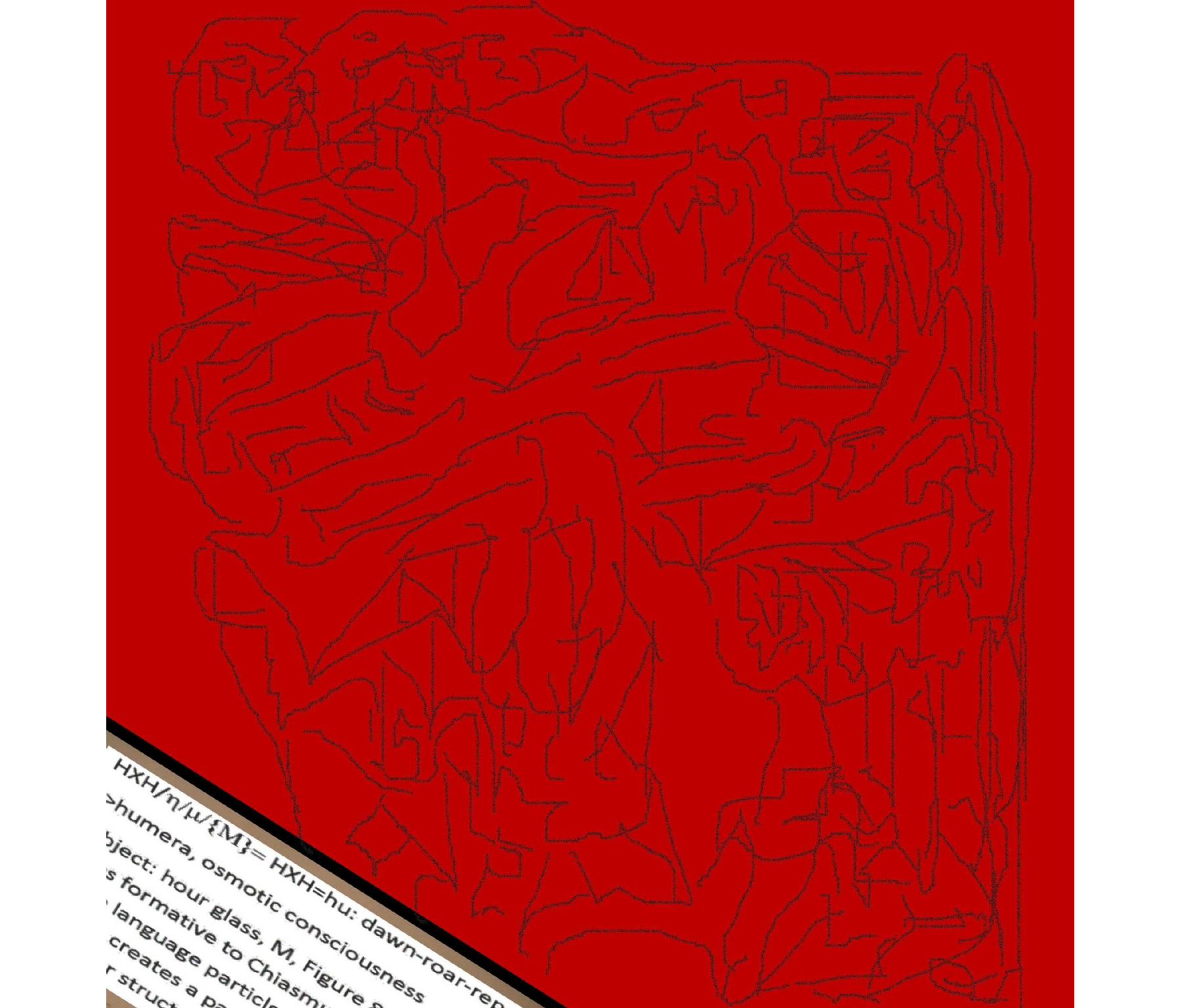
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An abstract line drawing on a red background. The drawing consists of numerous overlapping, irregular, and somewhat jagged black lines that form a complex, organic shape. The lines vary in thickness and direction, creating a sense of movement and depth. The overall impression is that of a gestural, expressive sketch, possibly representing a landscape feature like a rock formation or a cluster of trees, or perhaps a stylized human figure. The lines are drawn with a fine, dark pen or pencil.

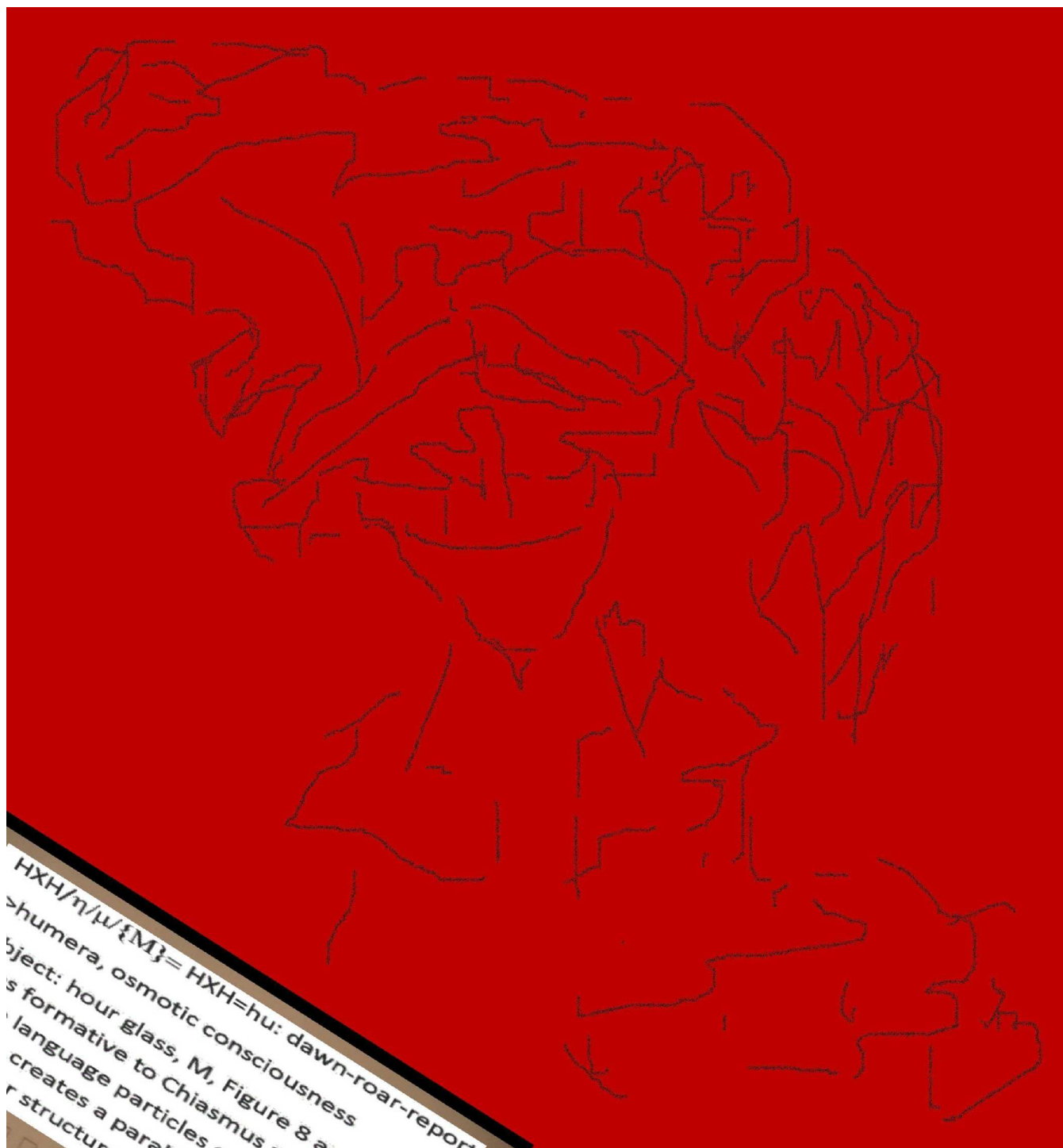
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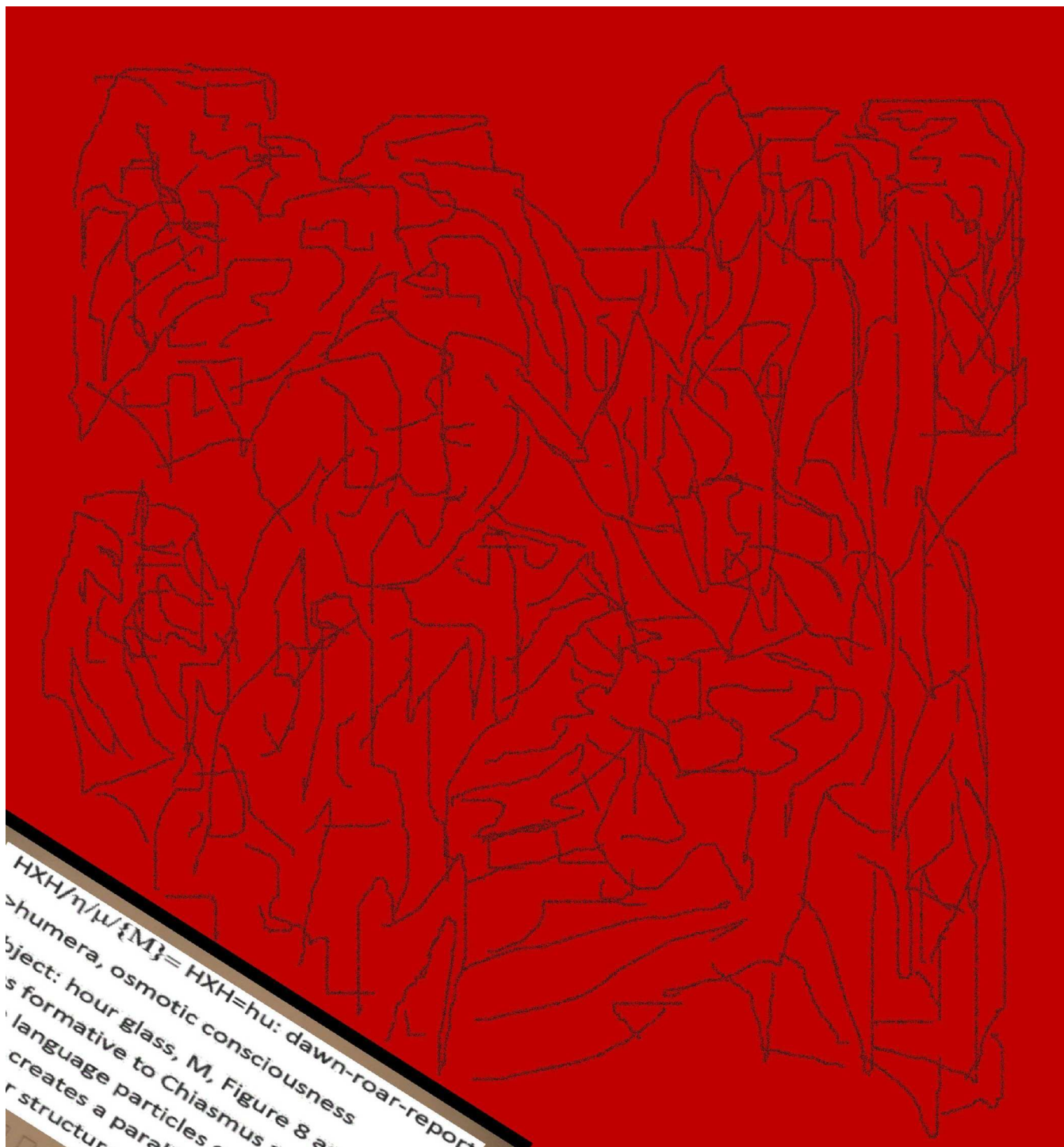


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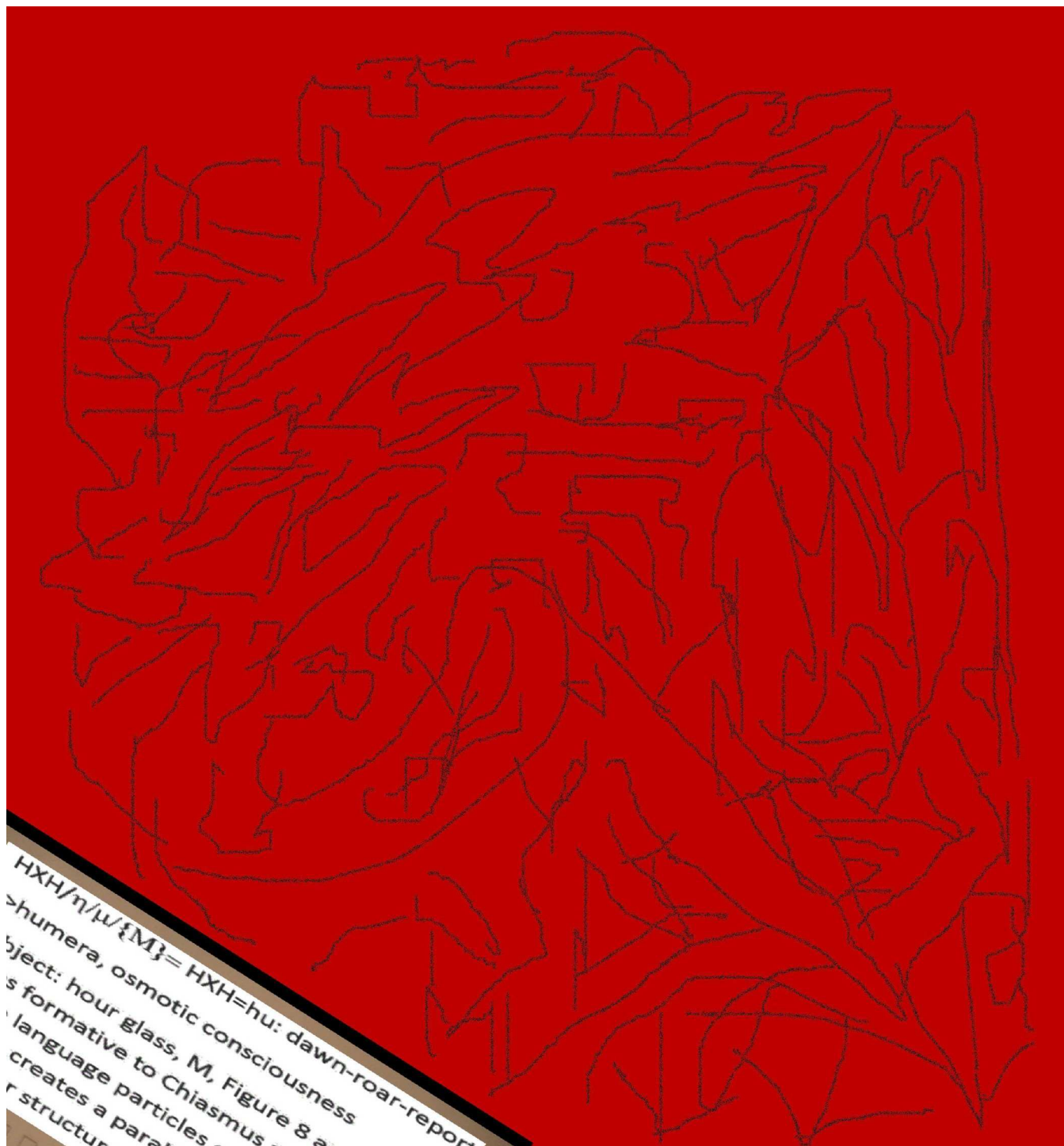


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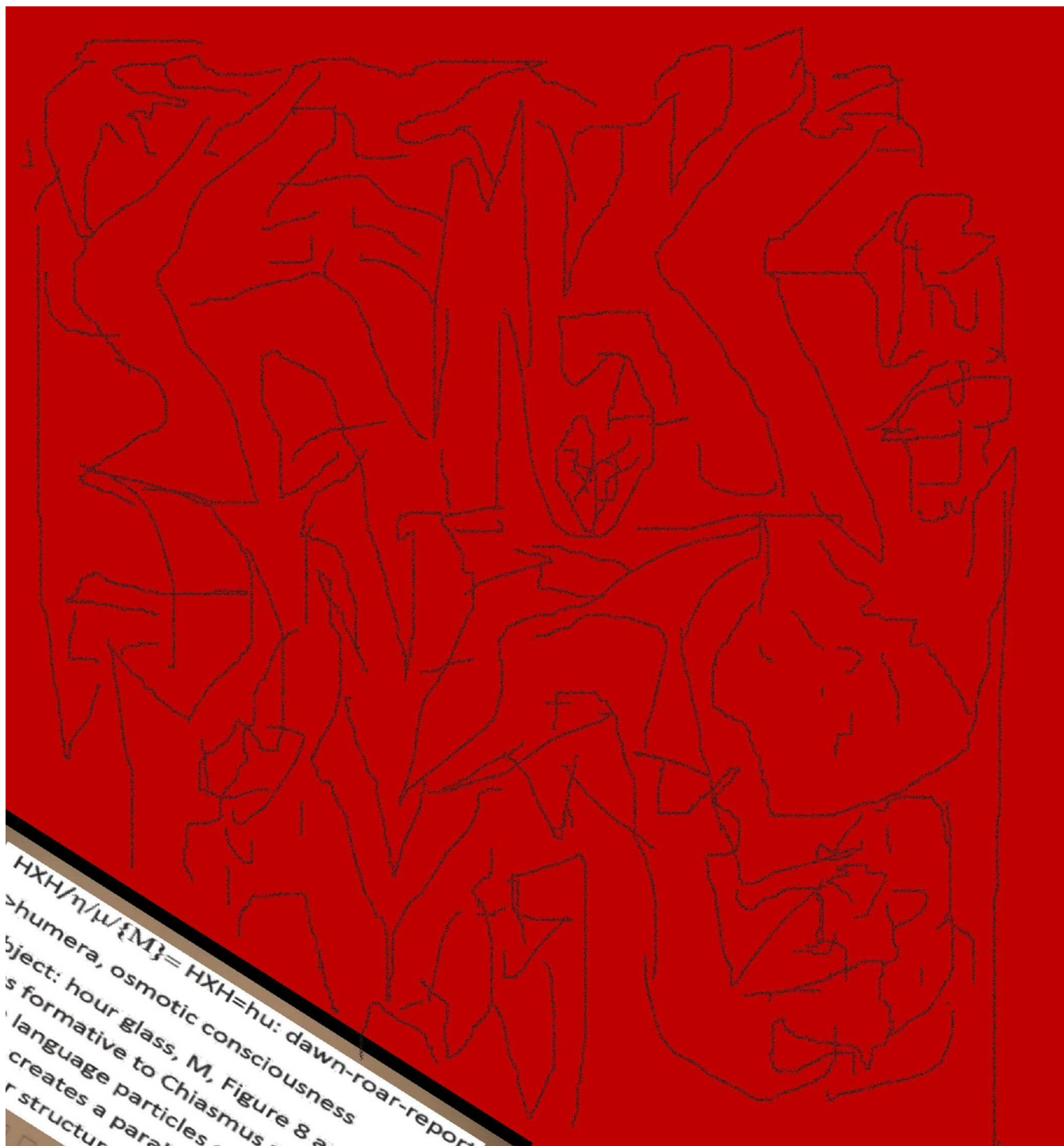




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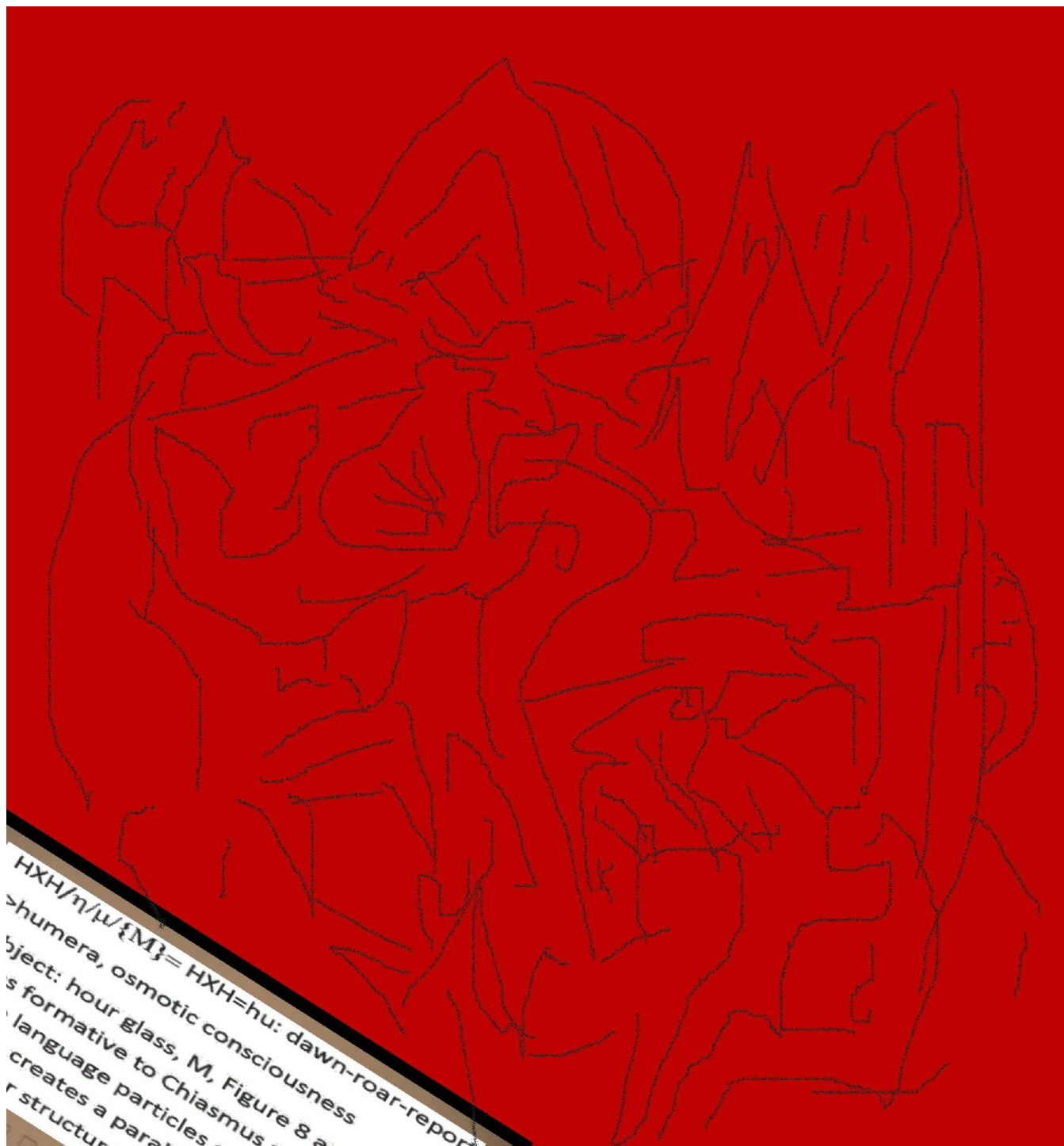
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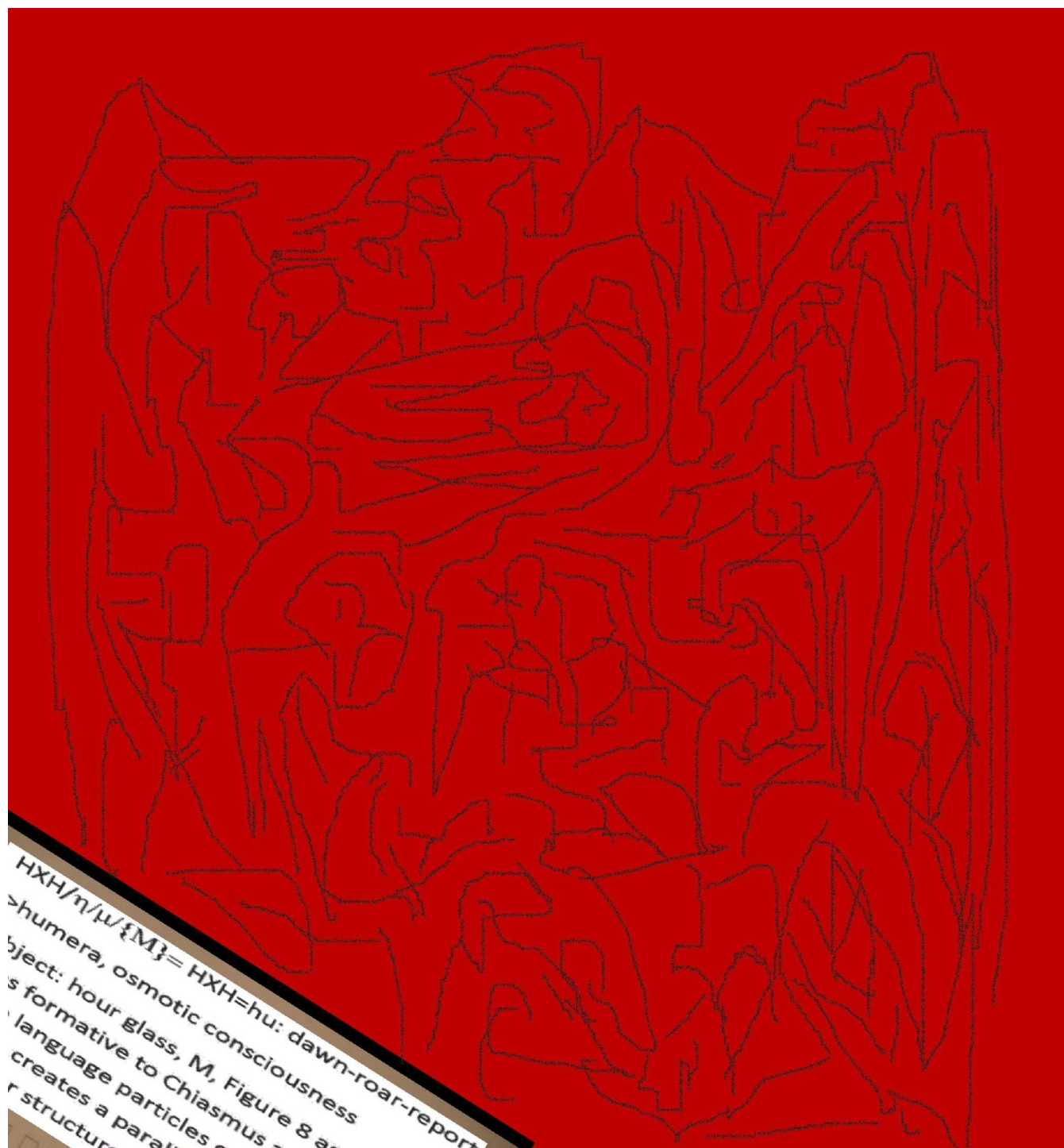
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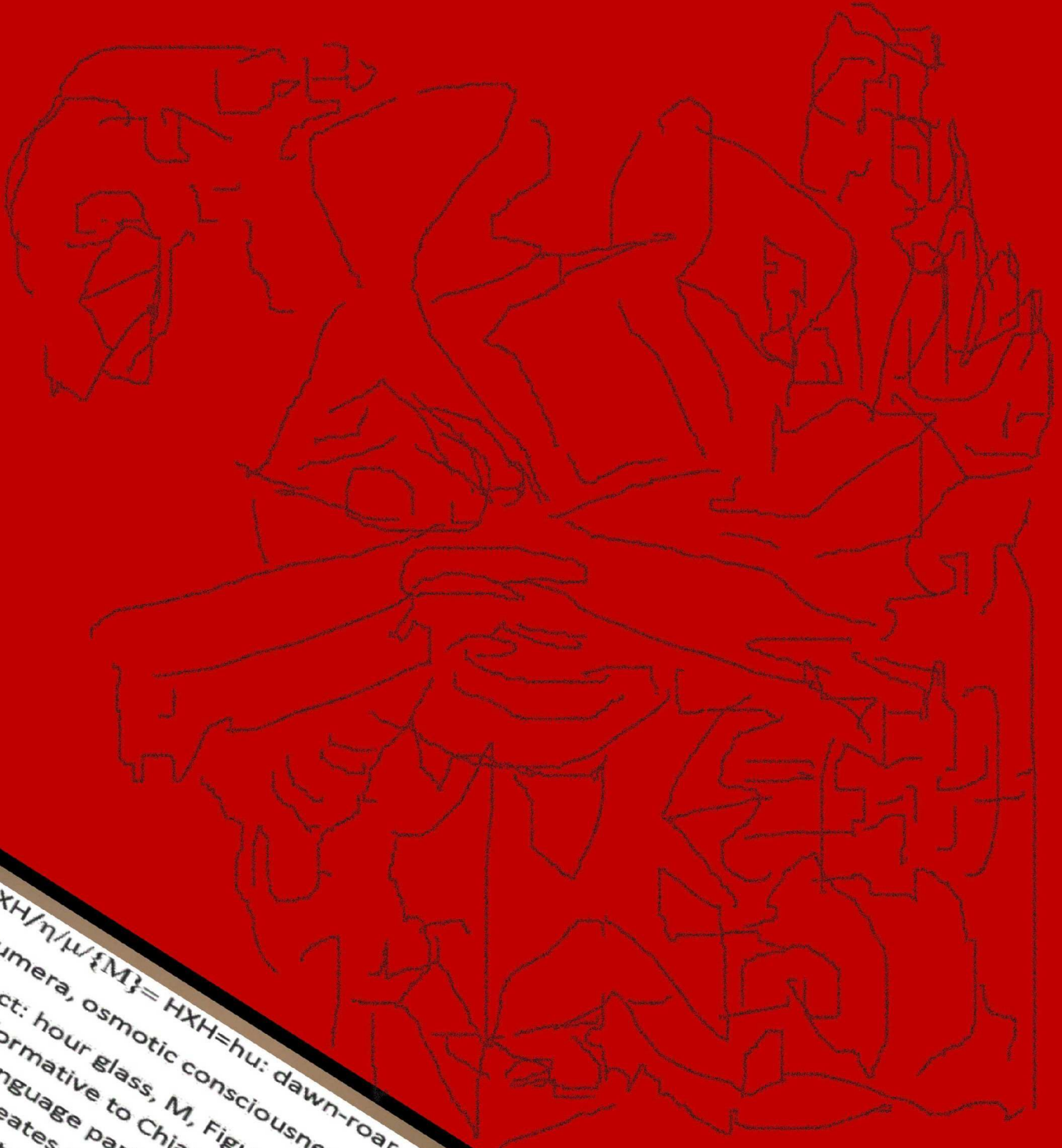
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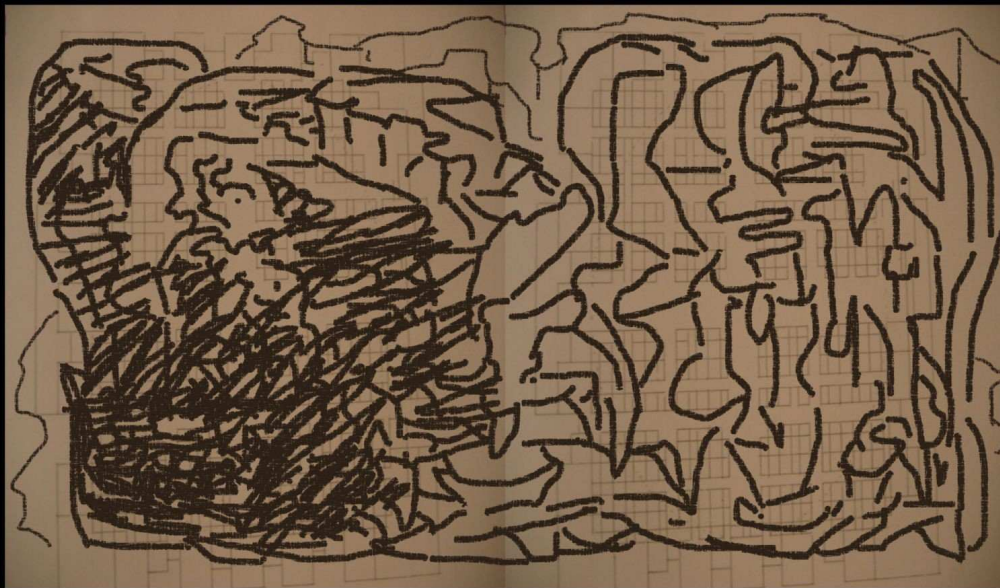
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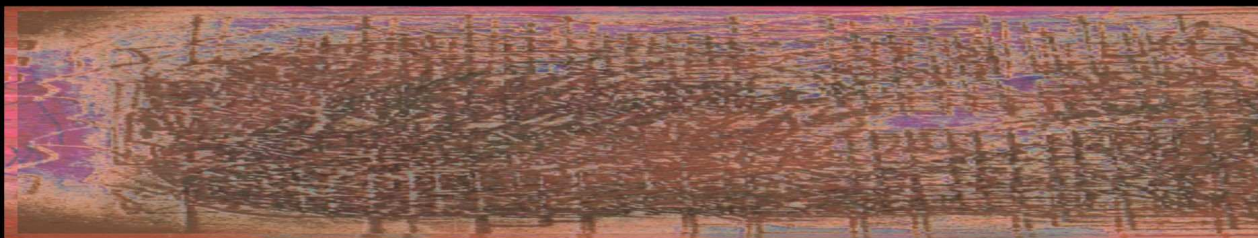
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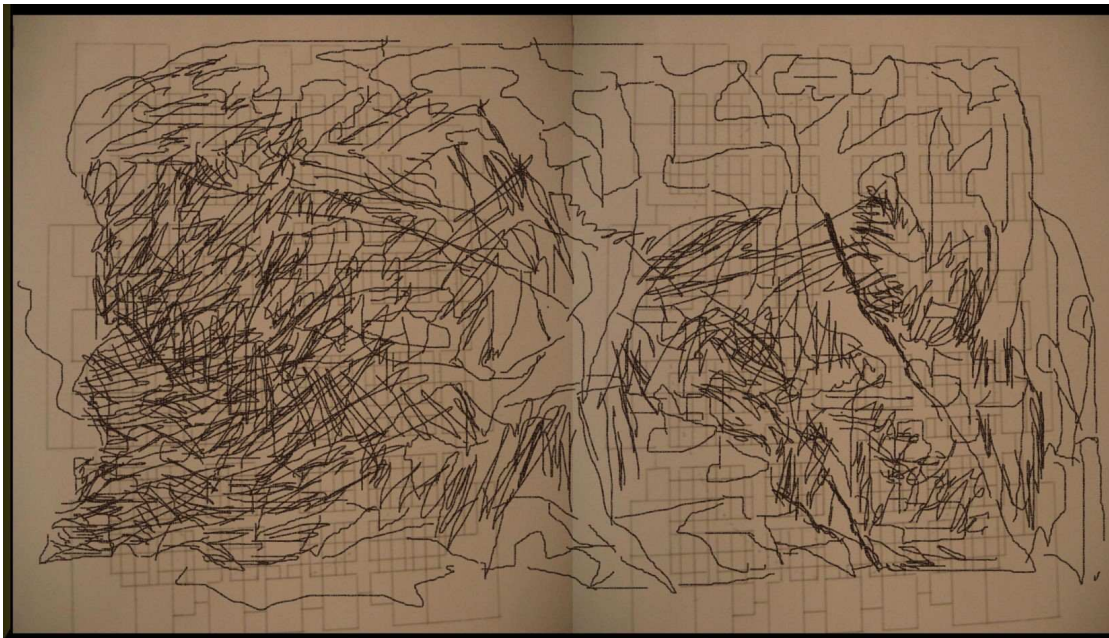
An abstract line drawing in black ink on a white background. The drawing depicts a central figure, possibly a person, in a dynamic, almost dancing or falling pose. The figure's limbs are extended, and the lines are fluid and expressive. The figure is surrounded by a complex, web-like structure of lines that suggest a landscape or a dense, abstract environment. The lines vary in thickness and direction, creating a sense of movement and depth. The overall composition is balanced but dynamic, with the figure as the central focus.

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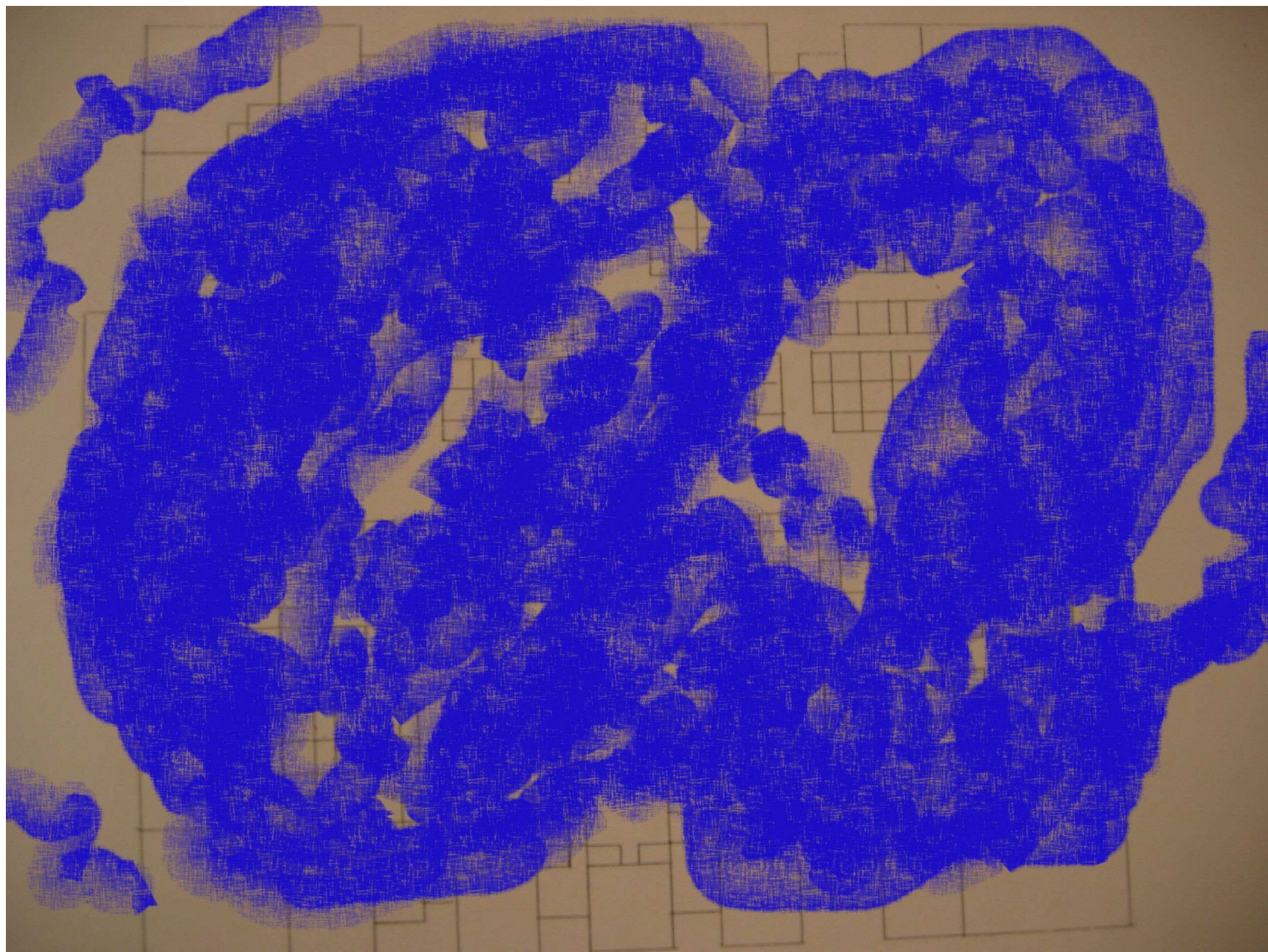


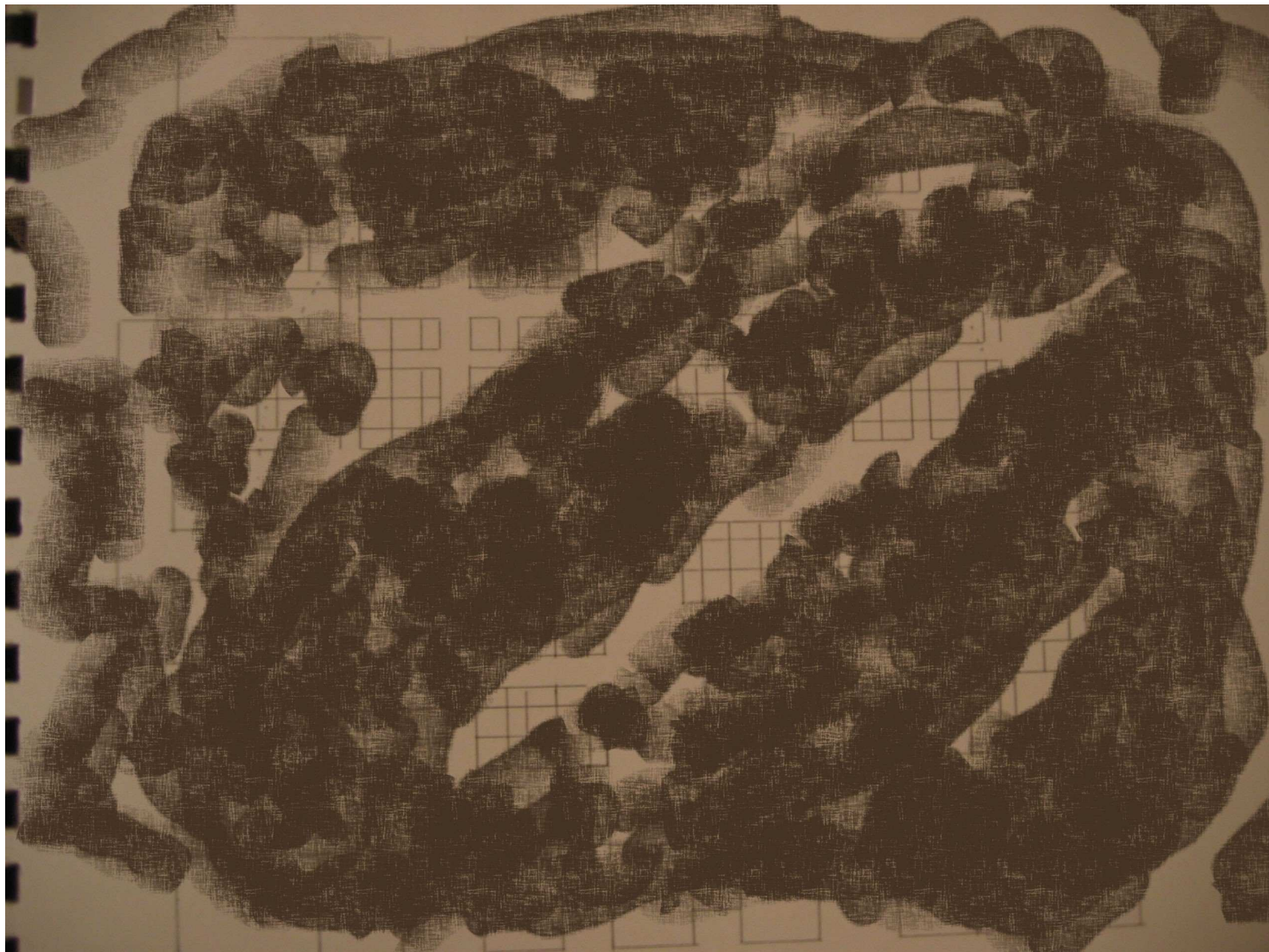
Every where and nowhere Night and Day Artfull as Artless Space and No-Space Lines Down In Arles.

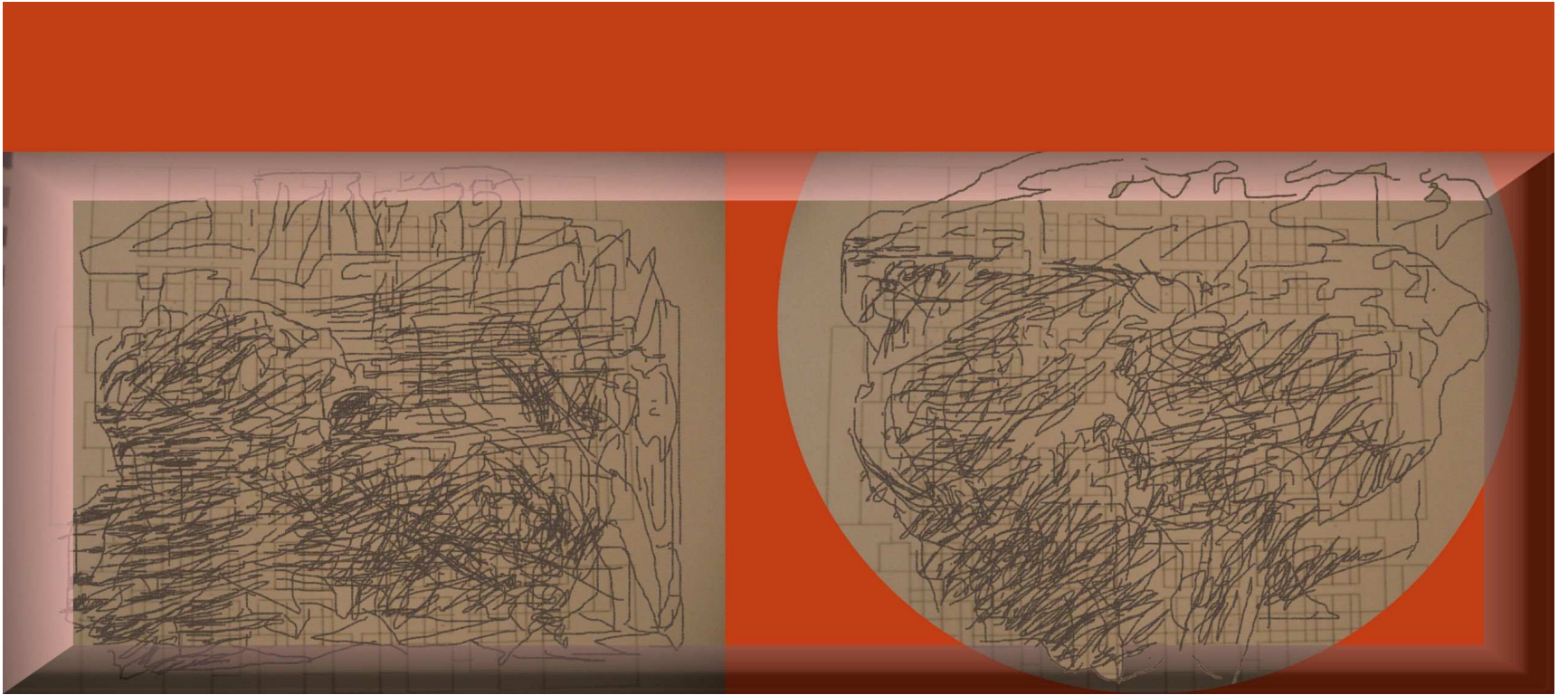




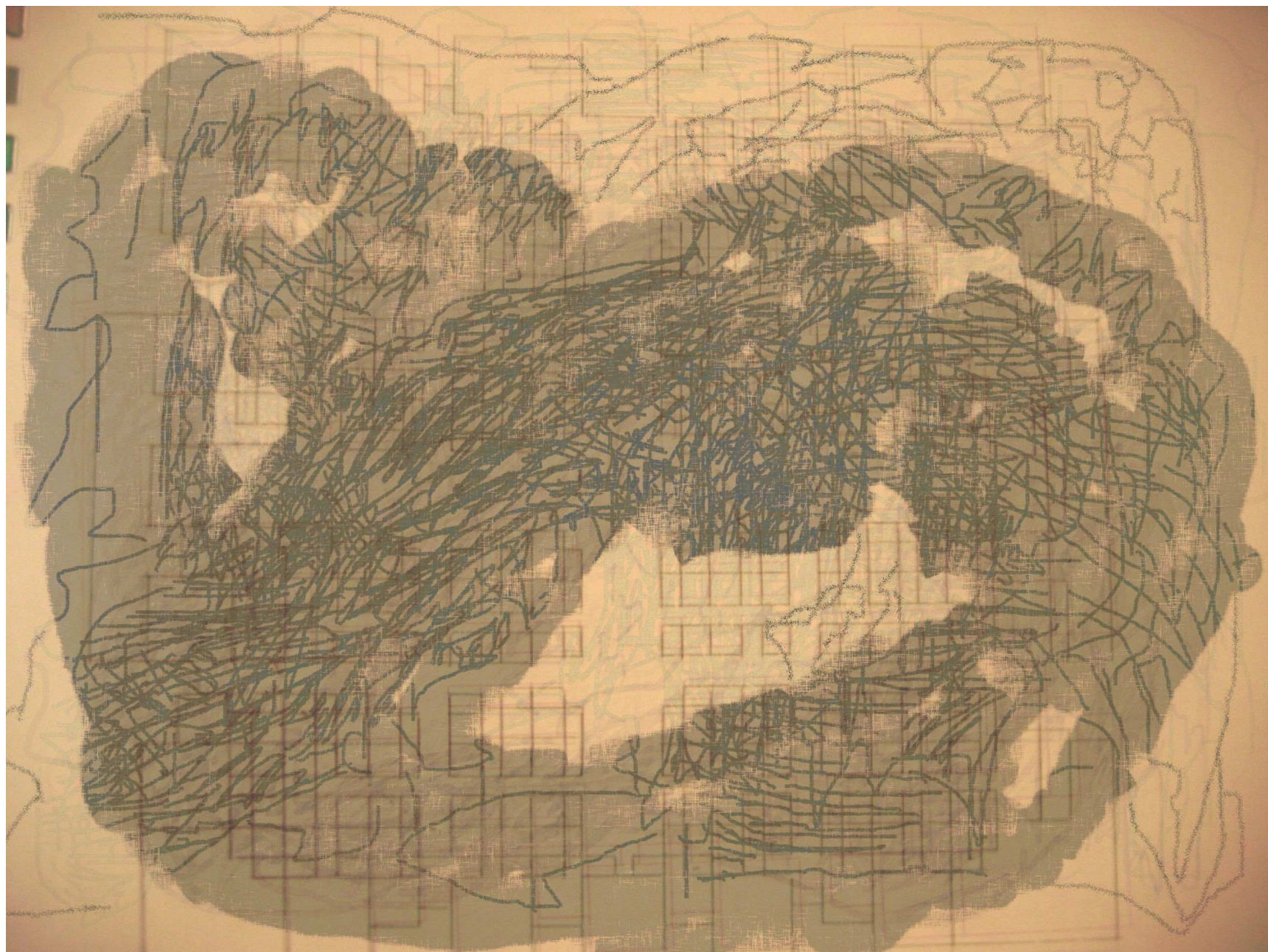
In Rhetoric the concept space created to connect audience is a free floating moment structured between syllogism for example as a tertiary state and chiasmus or cross indexing another level: the Orphic injunction to cease ordered arrangement at fourth generation (influence) can be seen in Heraclitus: if all turned to smoke the nostrils would sort it out_ smell being a fourth generation of the senses... and on a note of syllogism it will interest me in future to relate How Heraclitus constantly interprets Orpheus just as Plato constantly mediates Heraclitus... The next step is to relate the way our representative rheoridis of psychology, philosophy and Physics relate Pre to Post Philosophical agencies in the designed use of particles of speech, moods, modes, transferences, charge, axes, levels etc... in their cross disciplinary polymorphic polyphony.

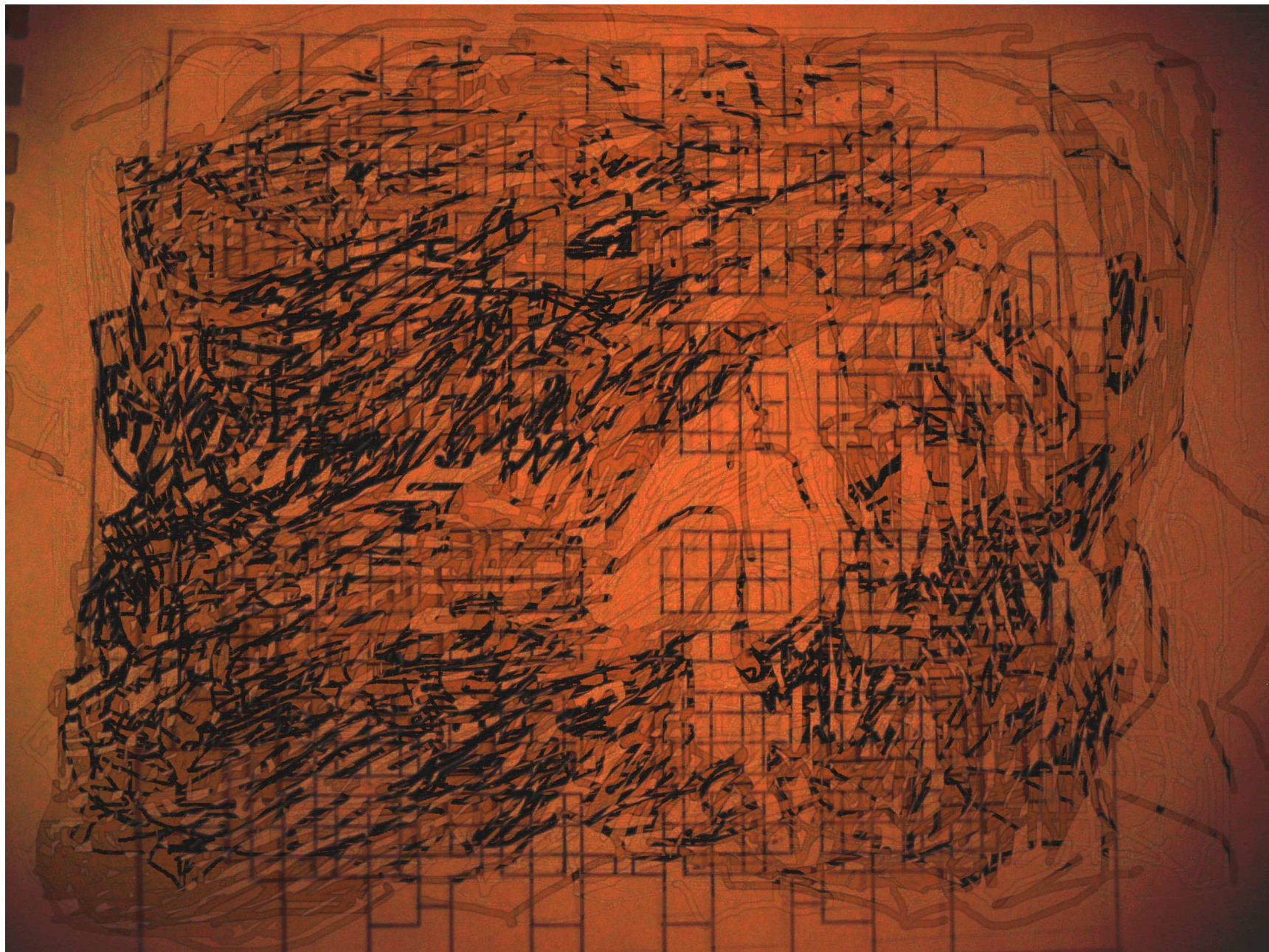




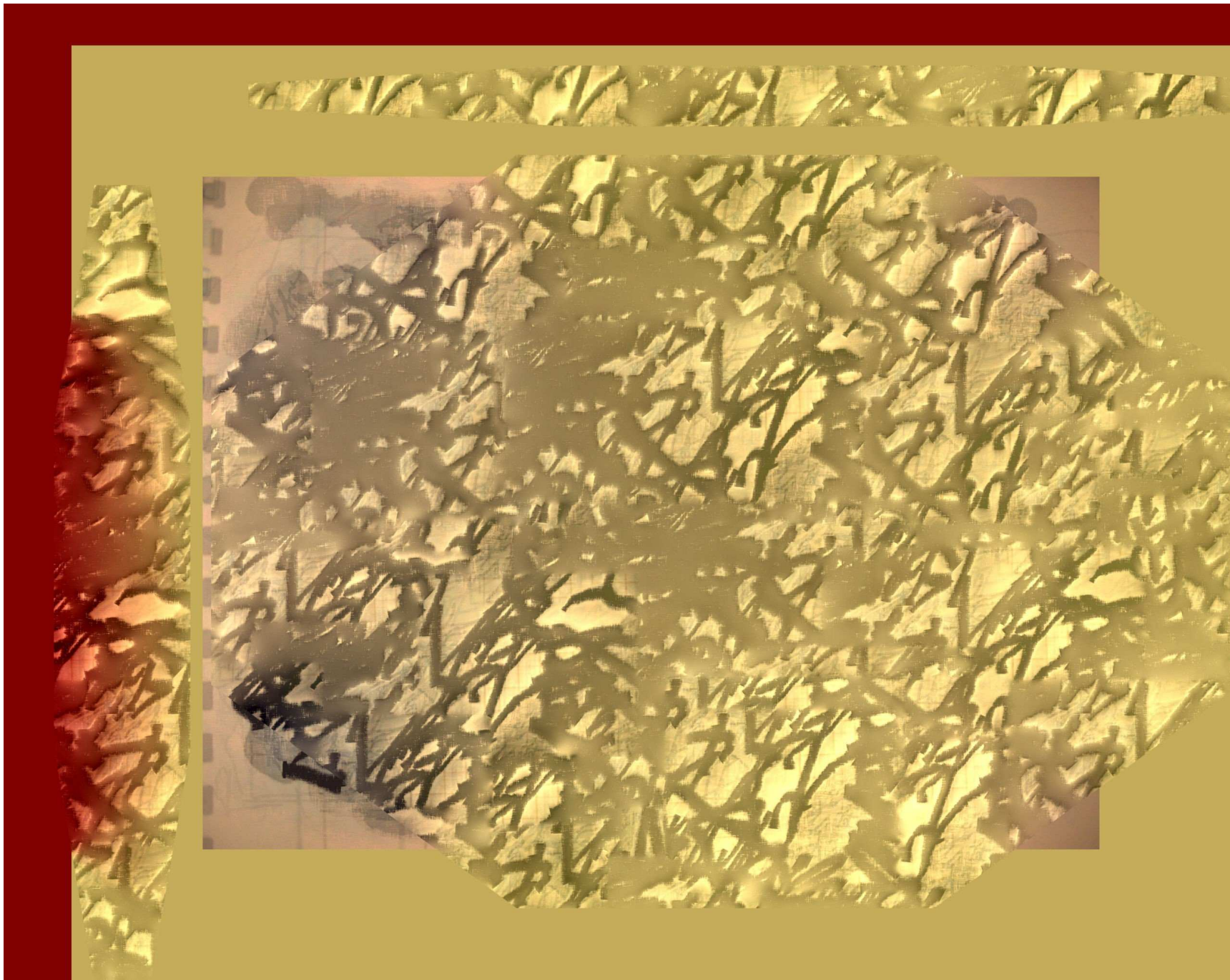




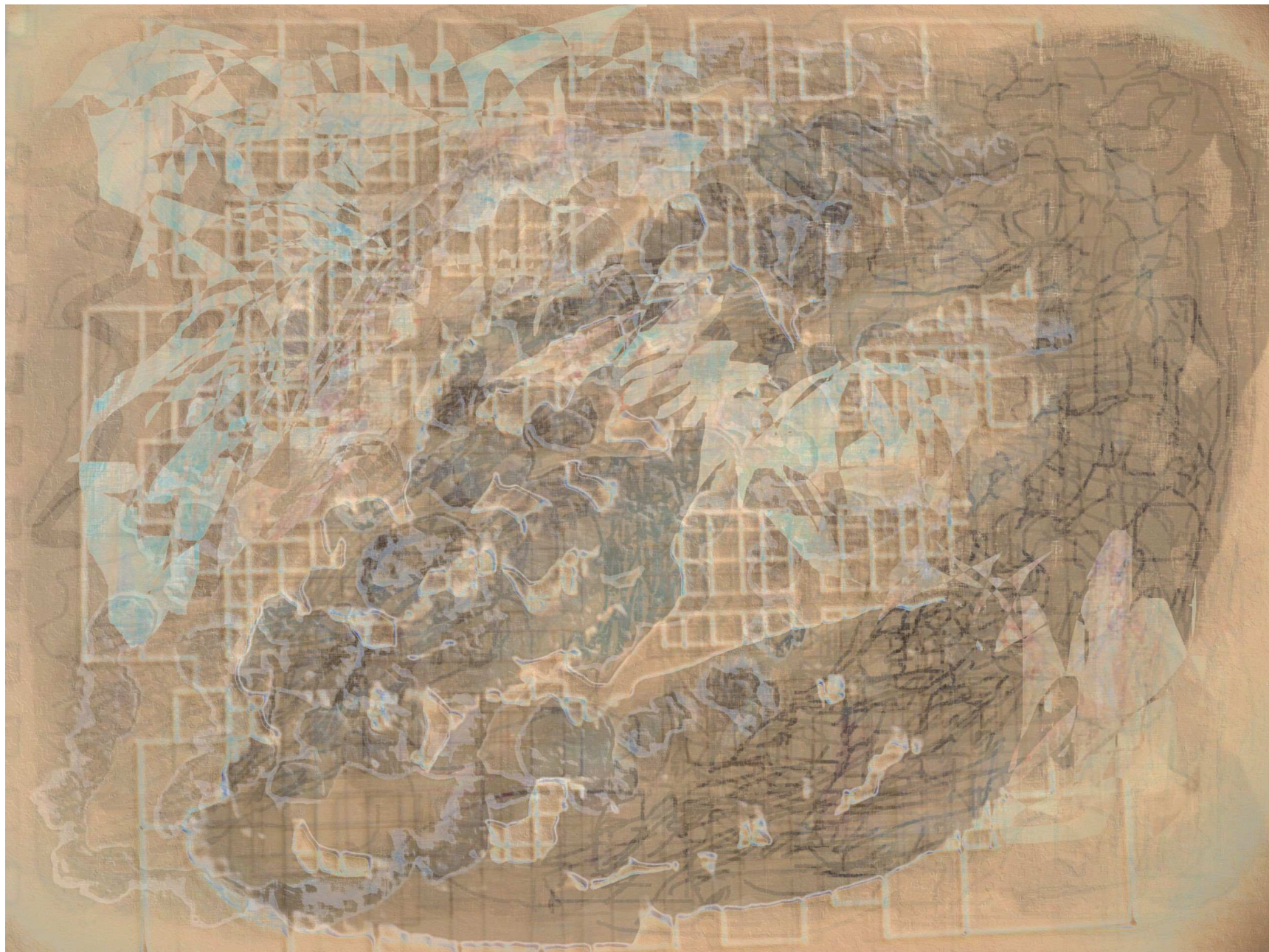


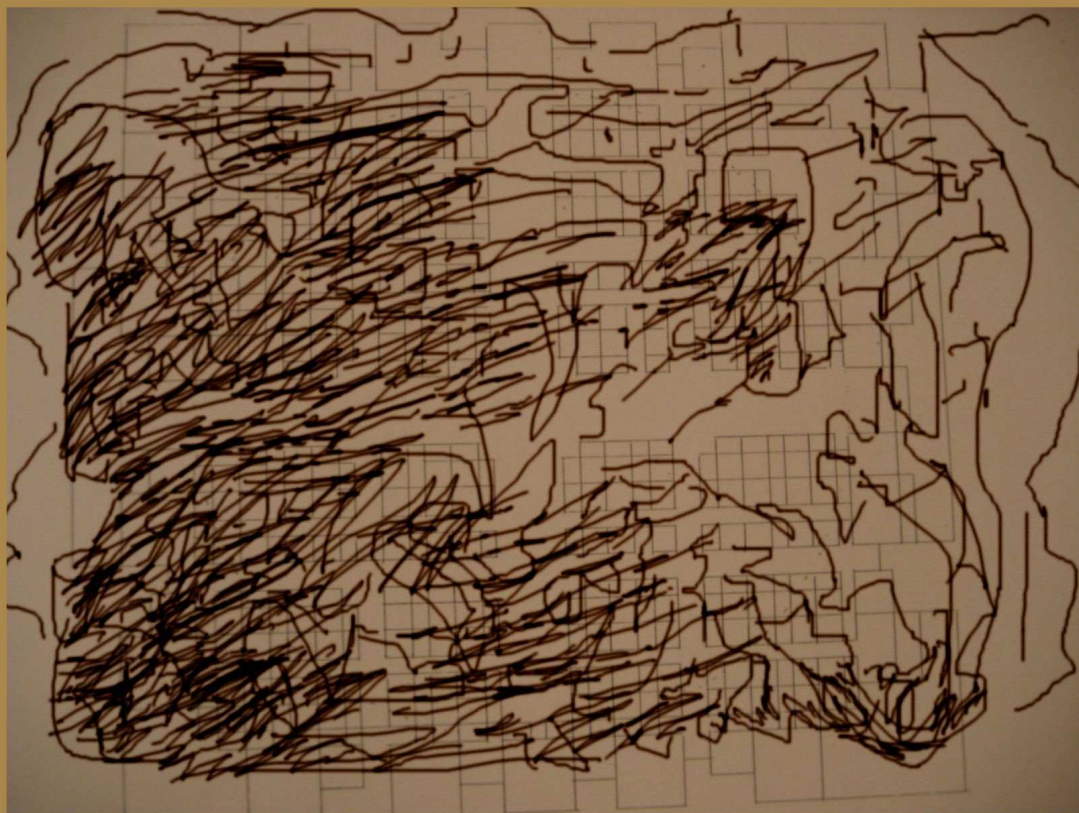




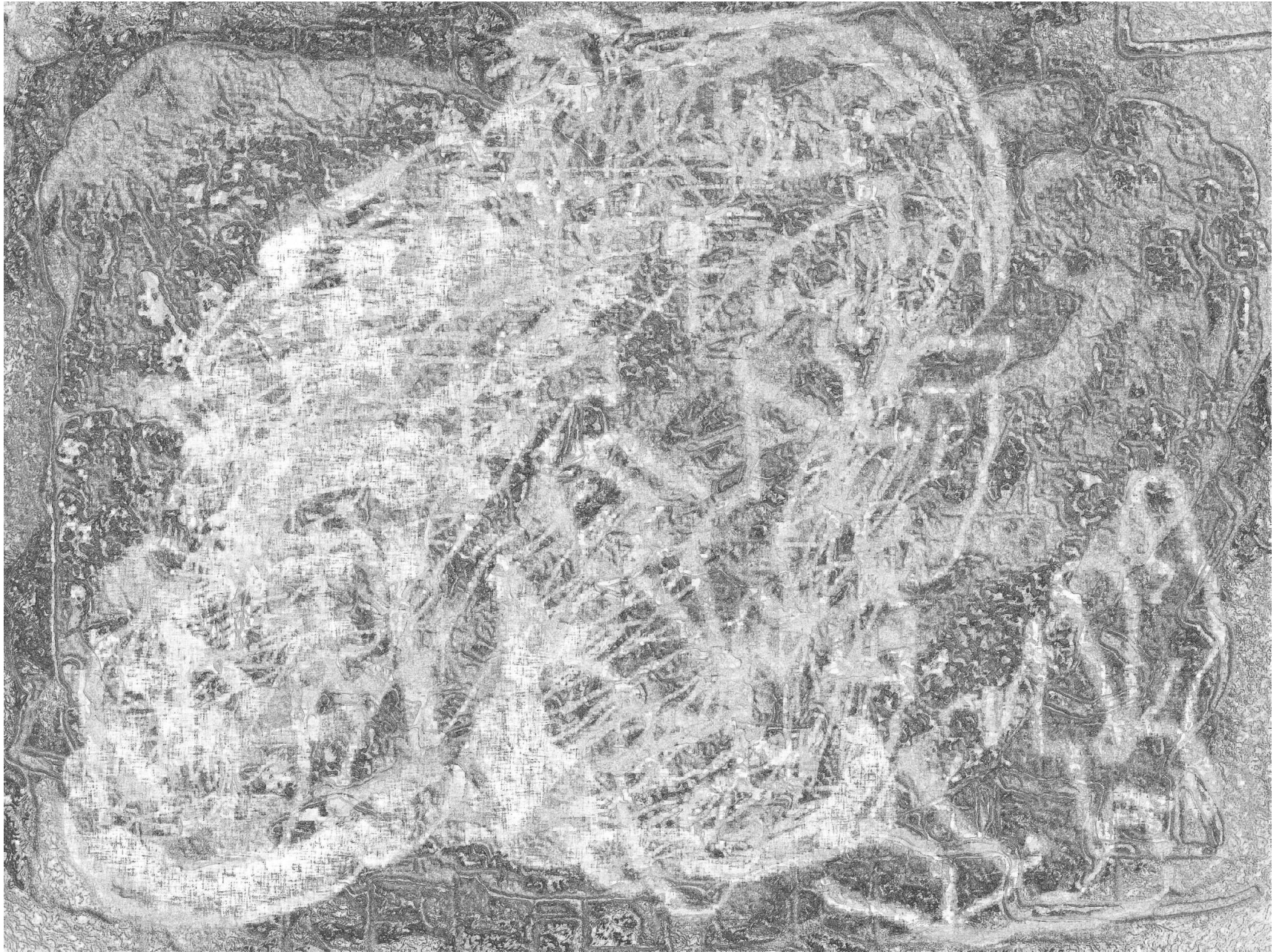


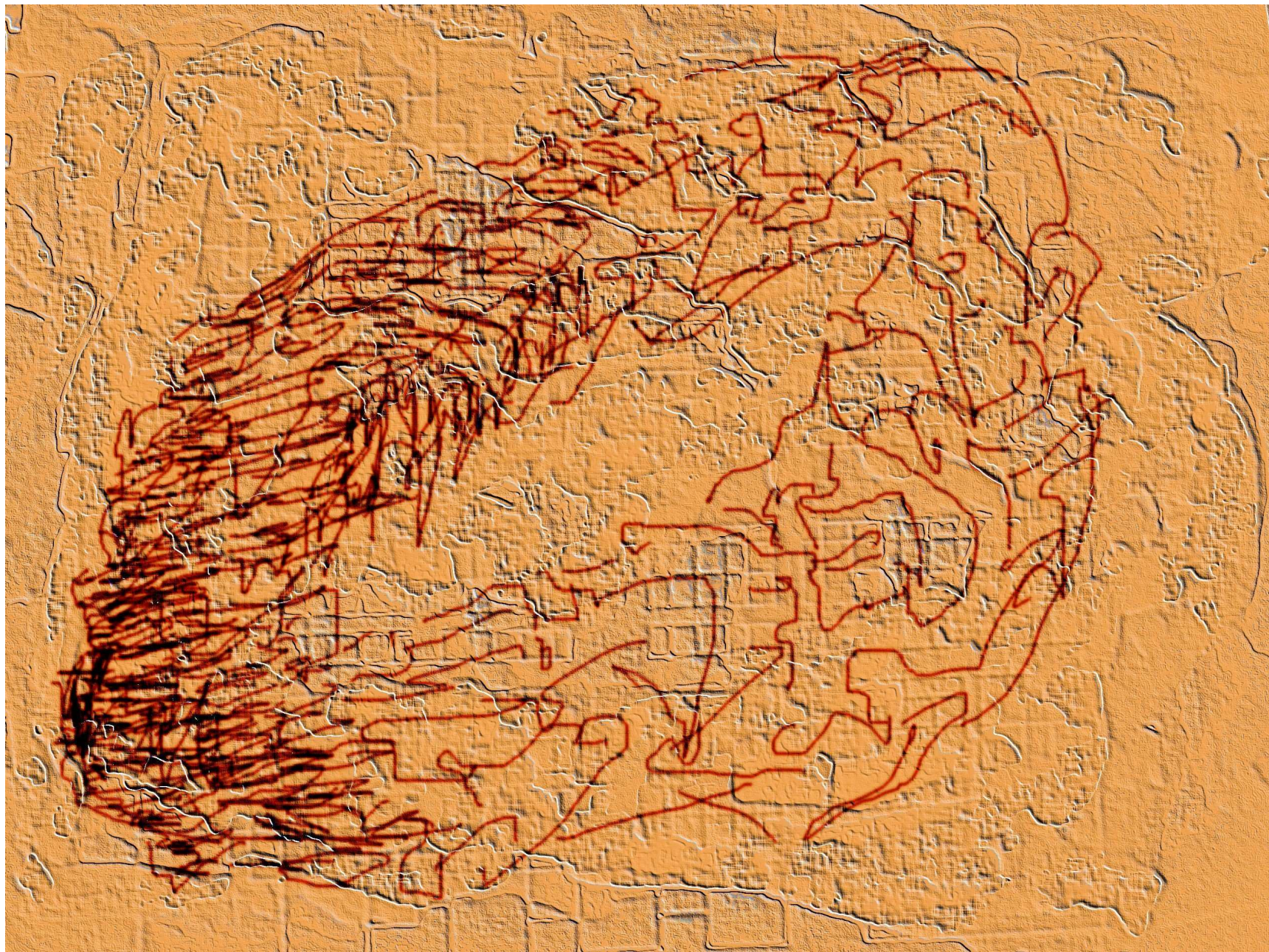


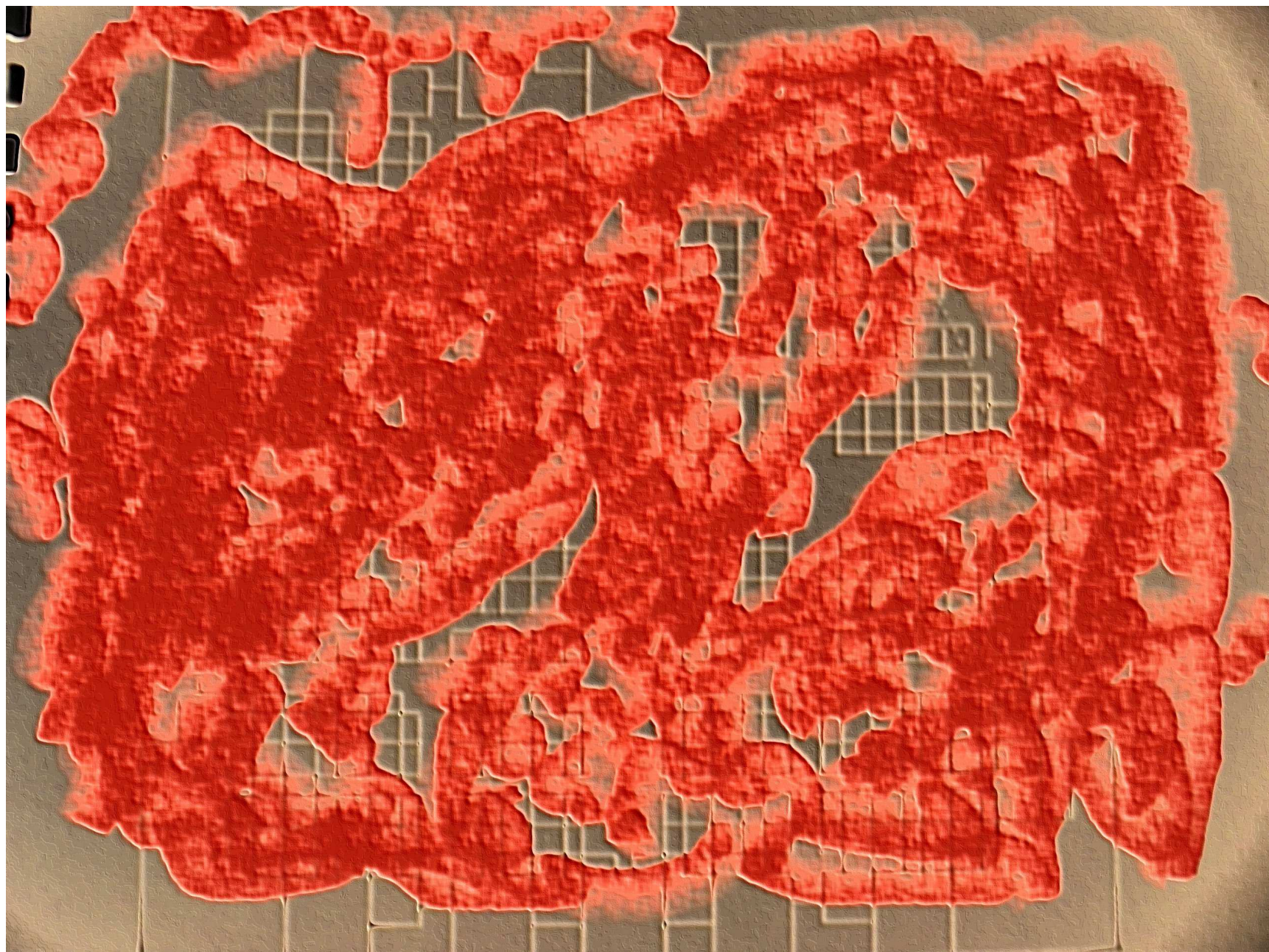


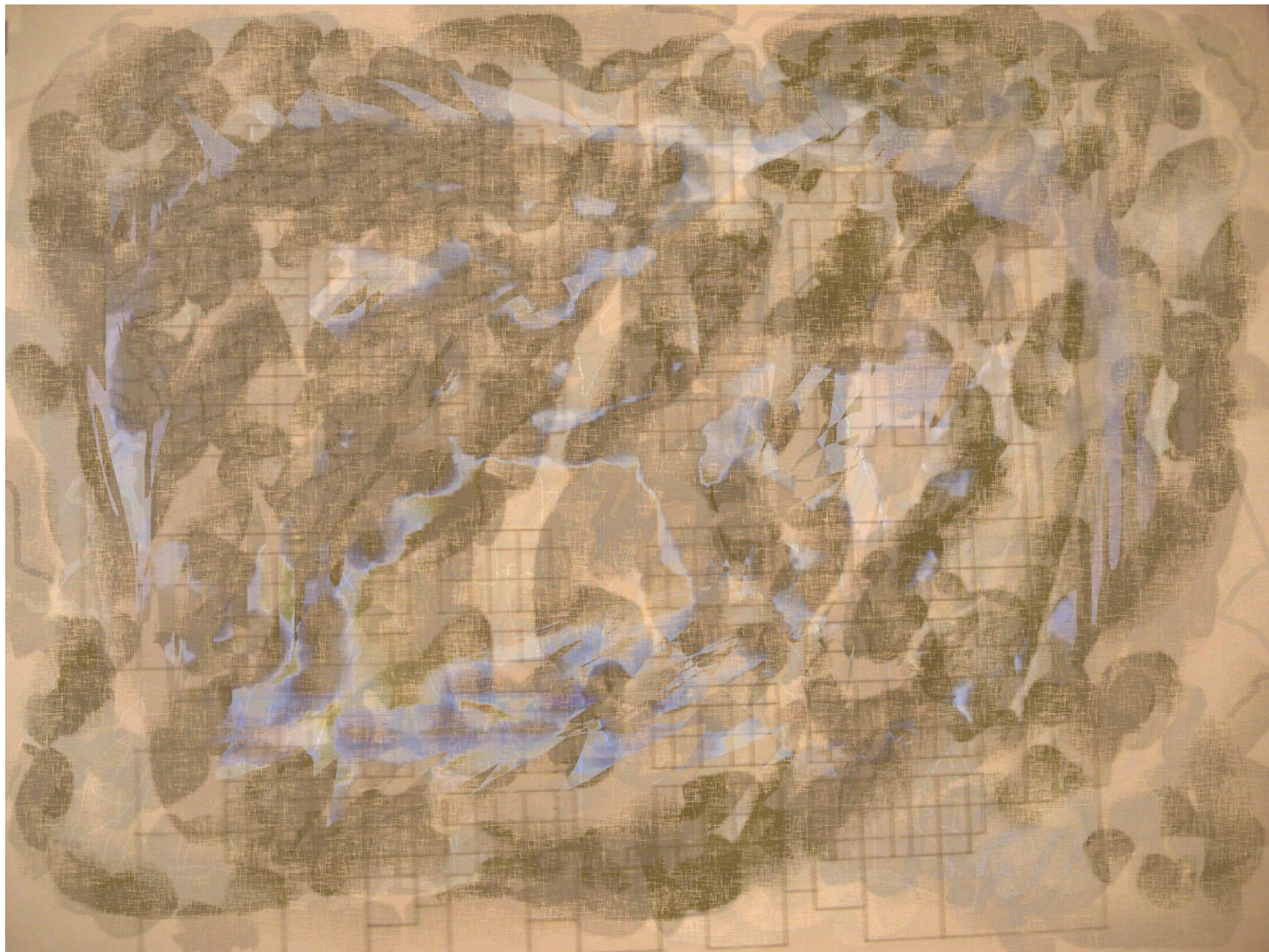


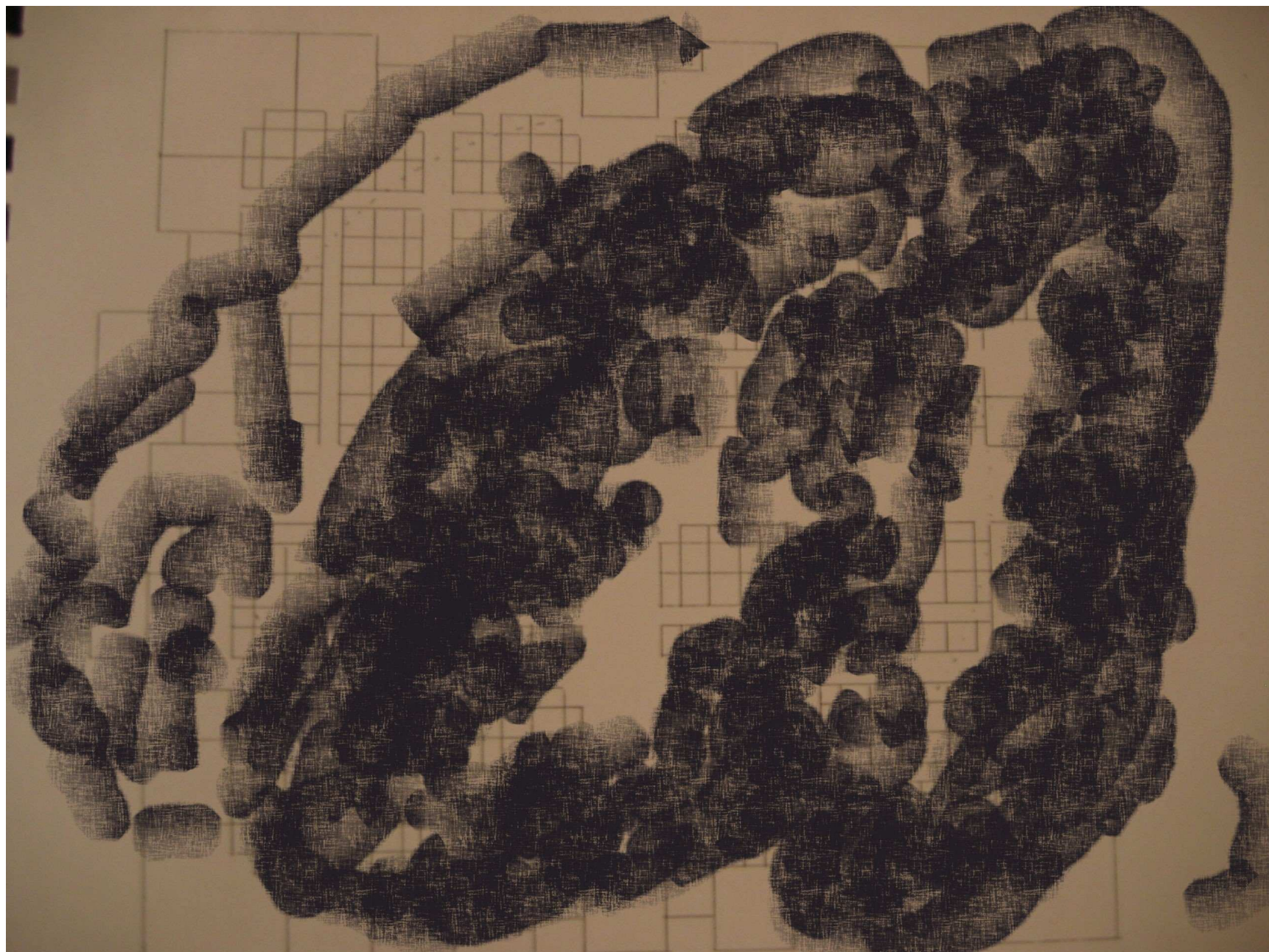




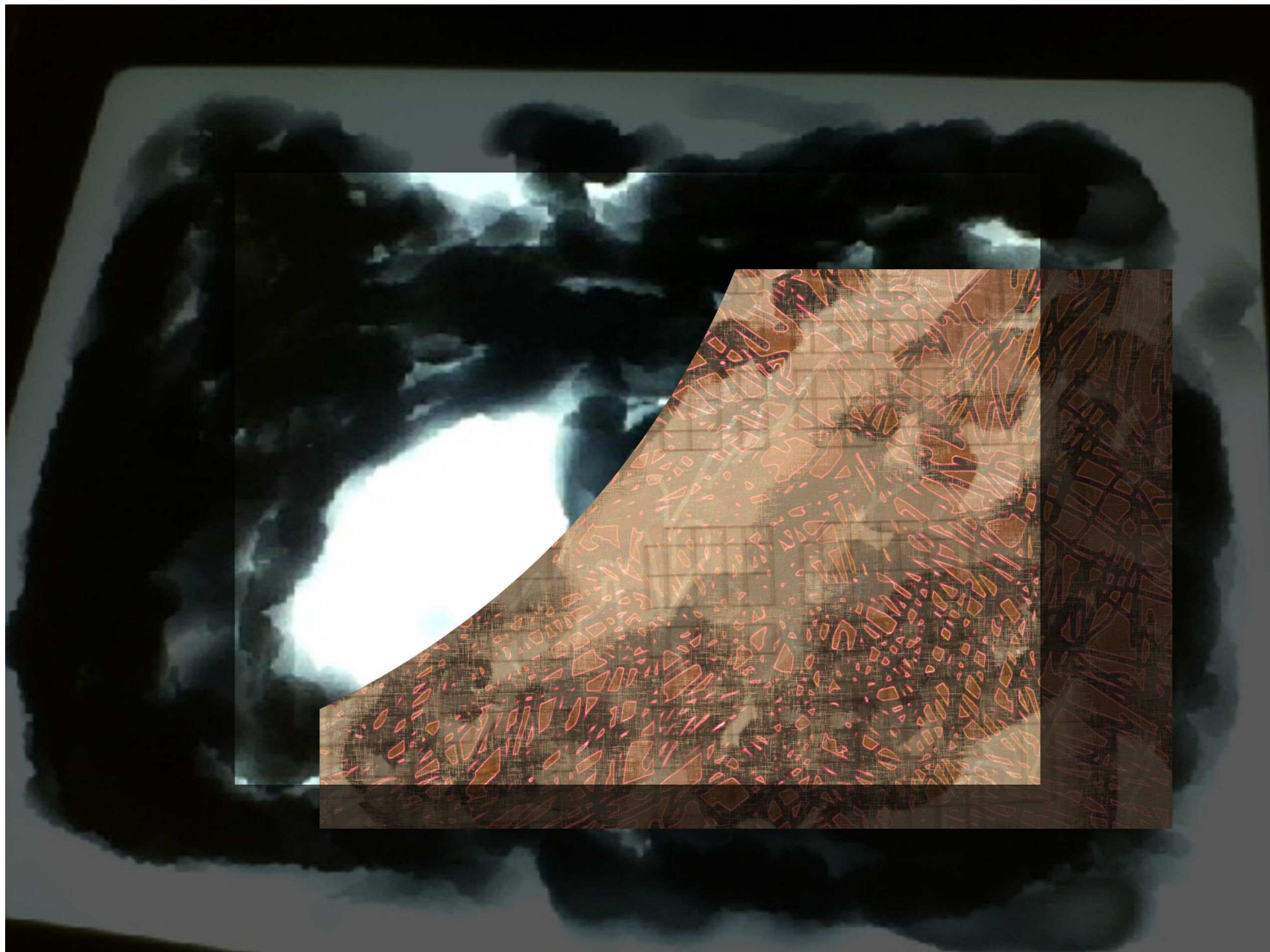


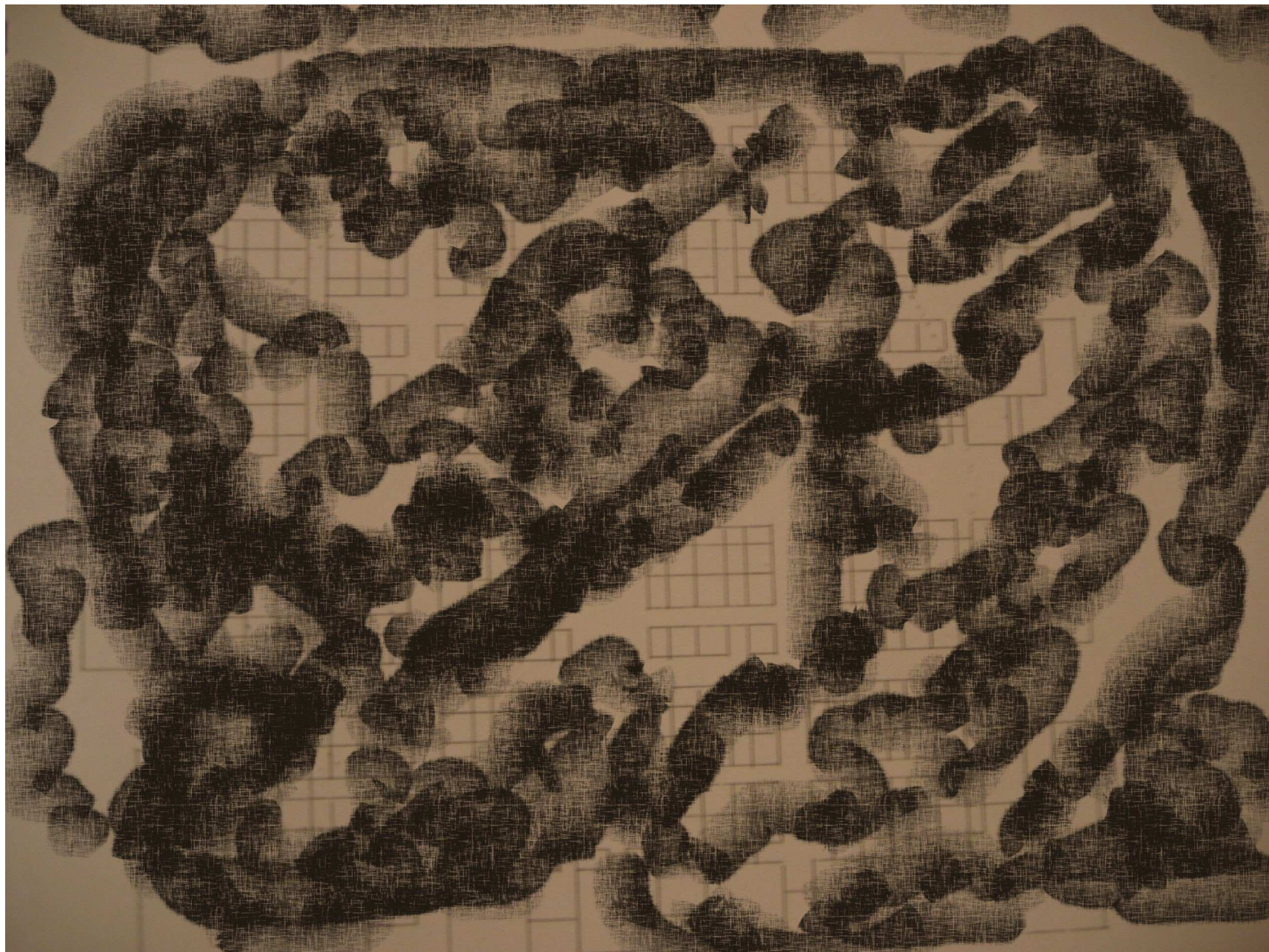




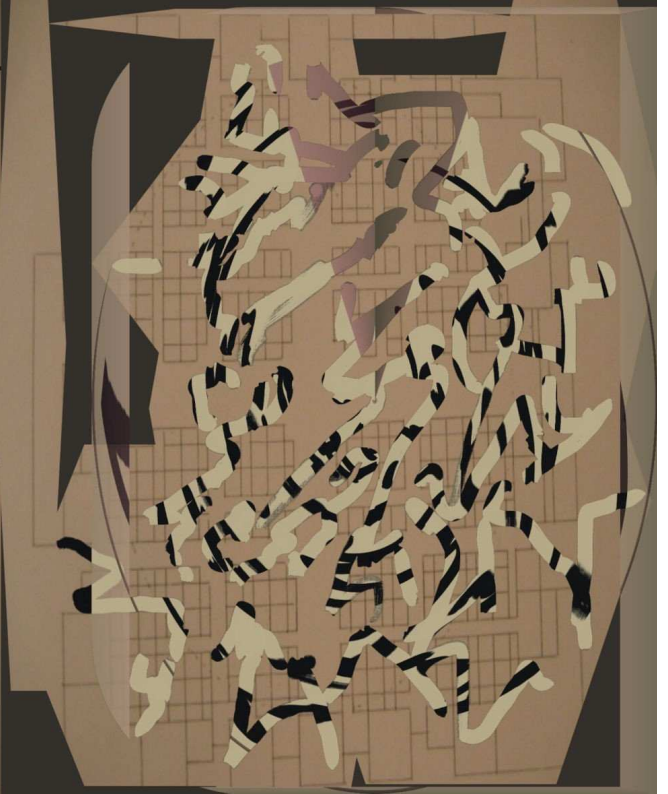
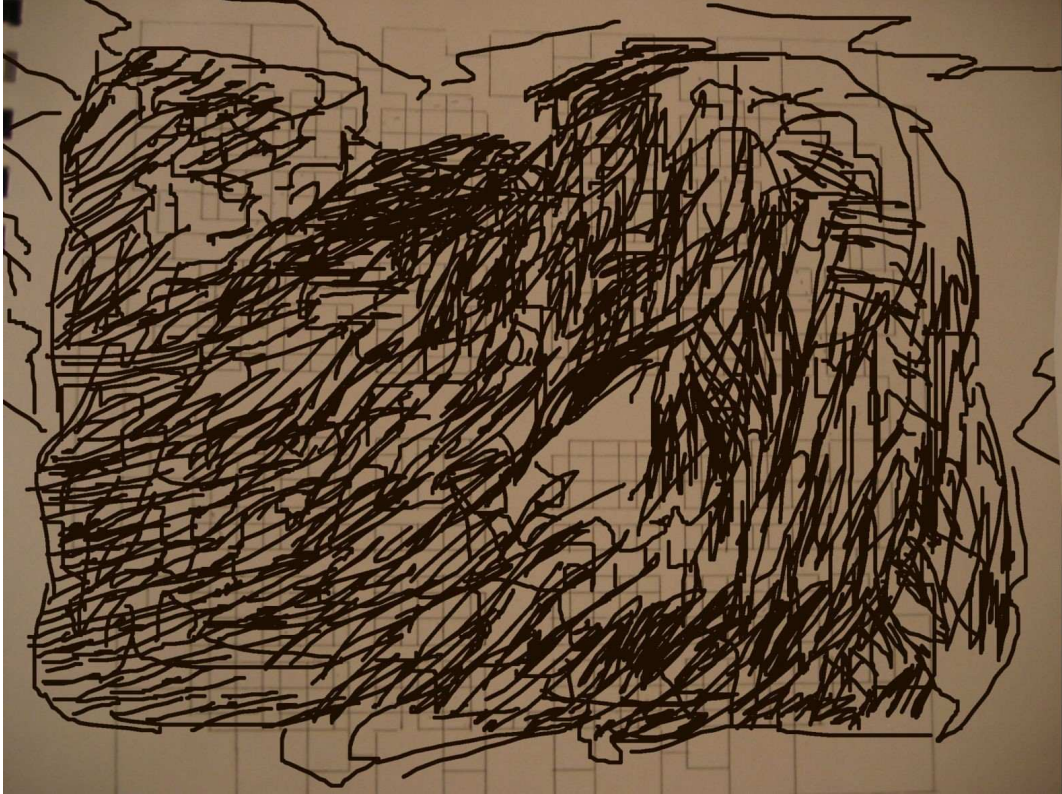








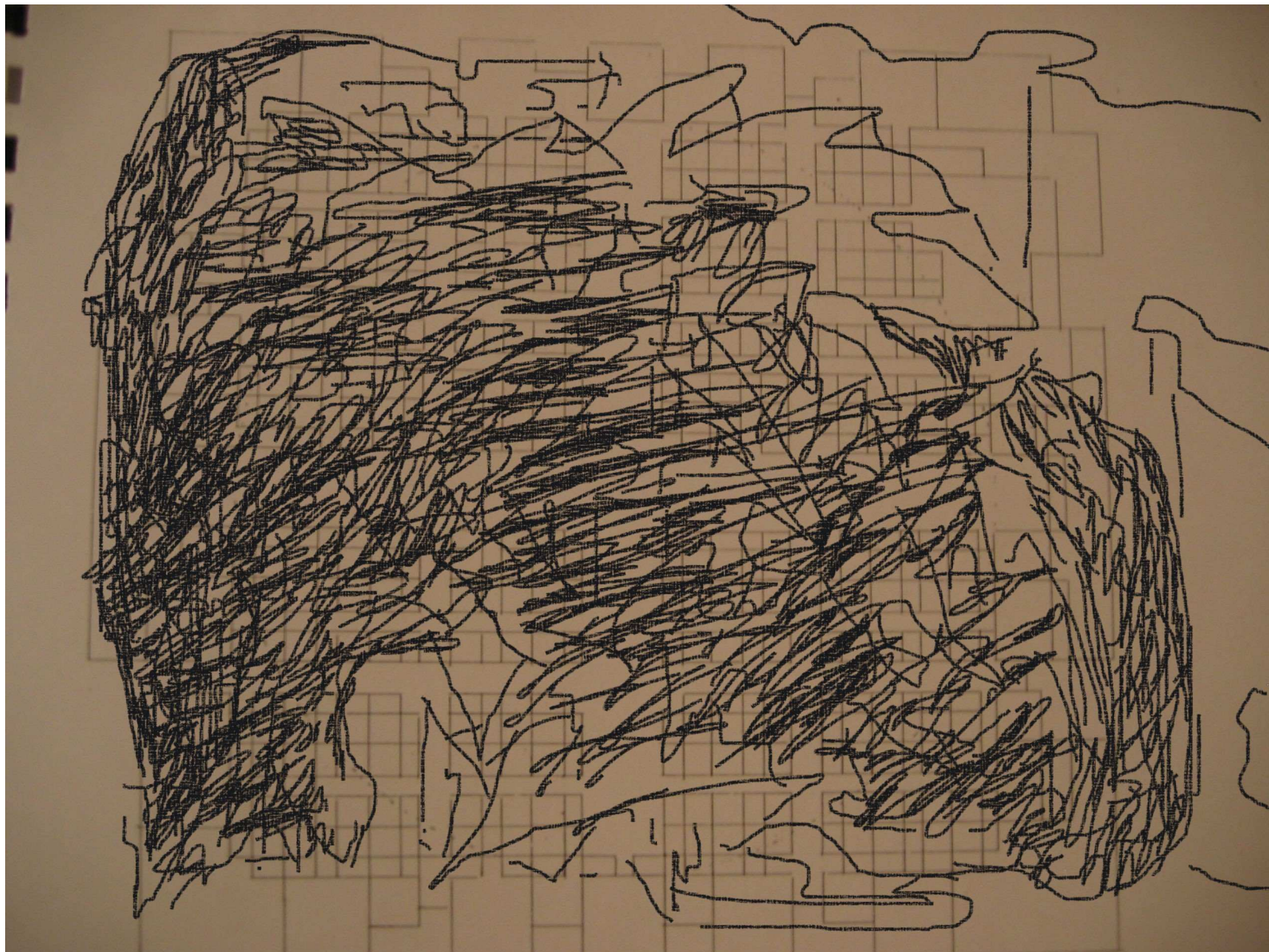


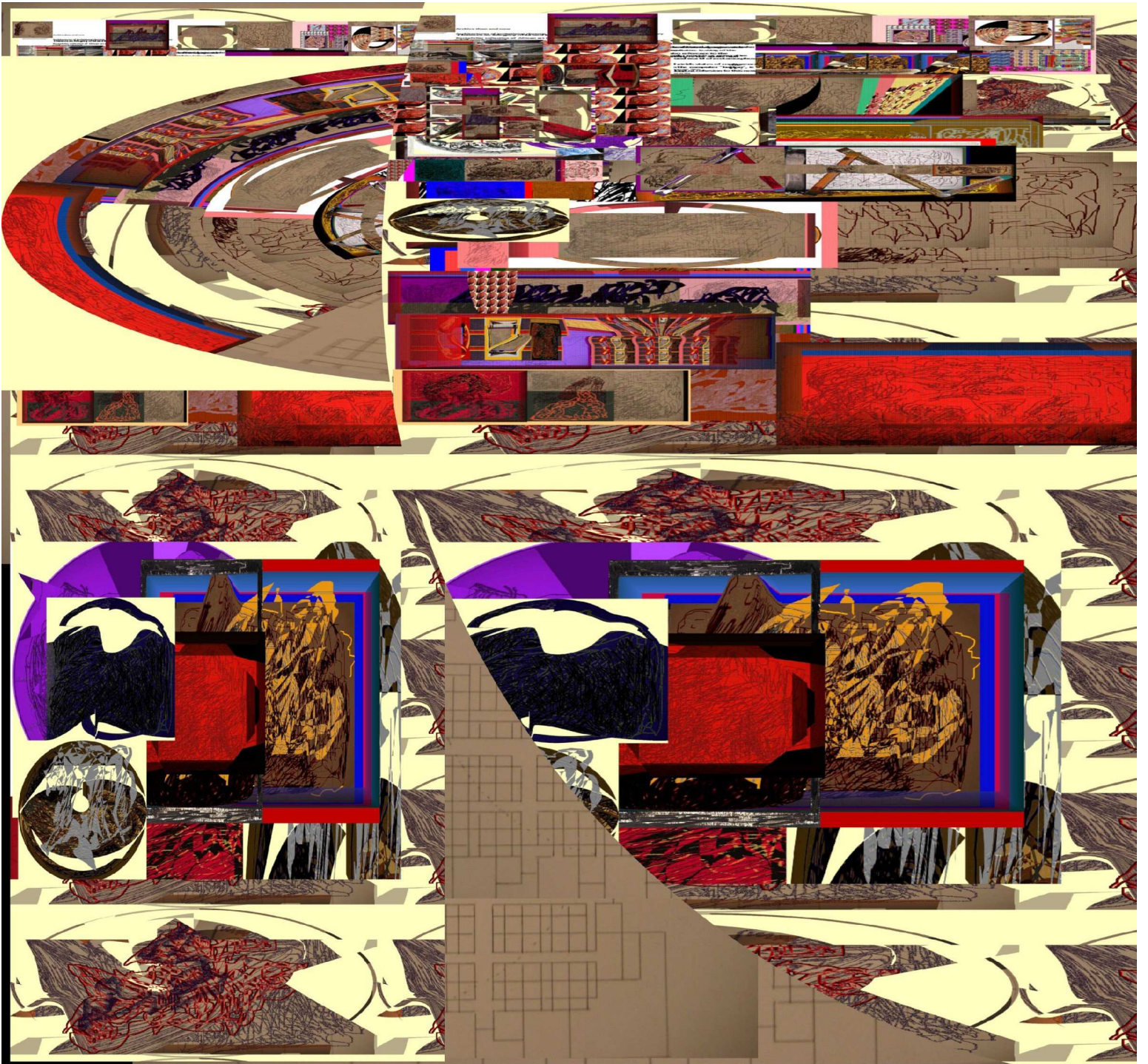


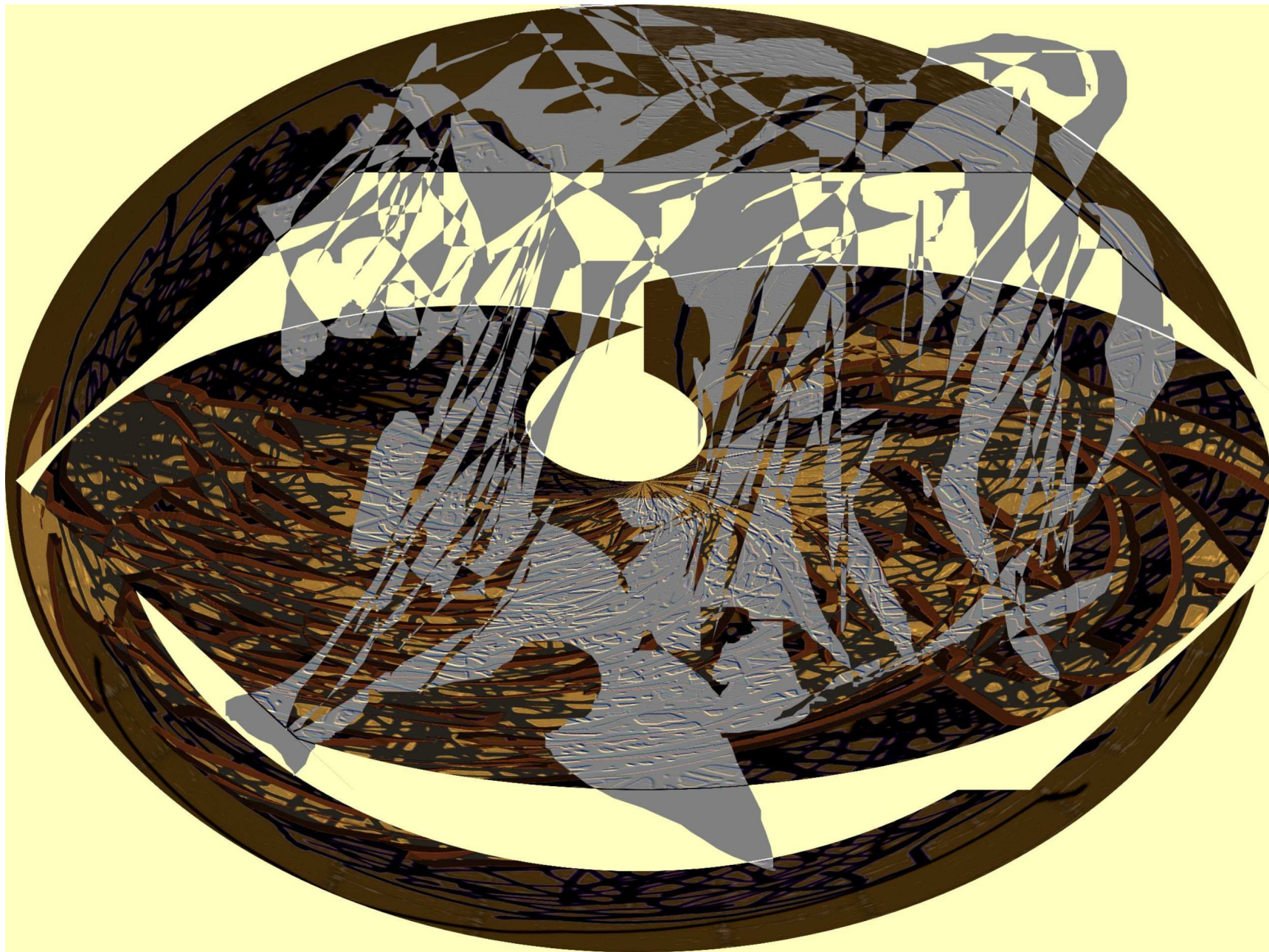


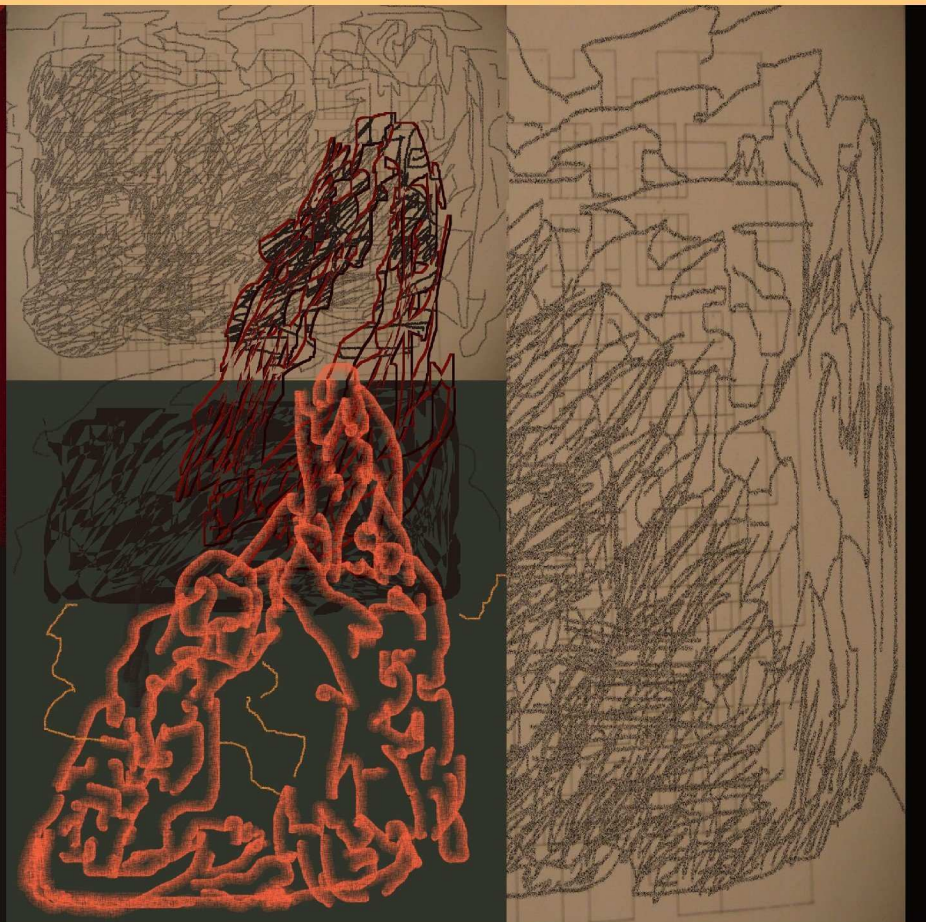




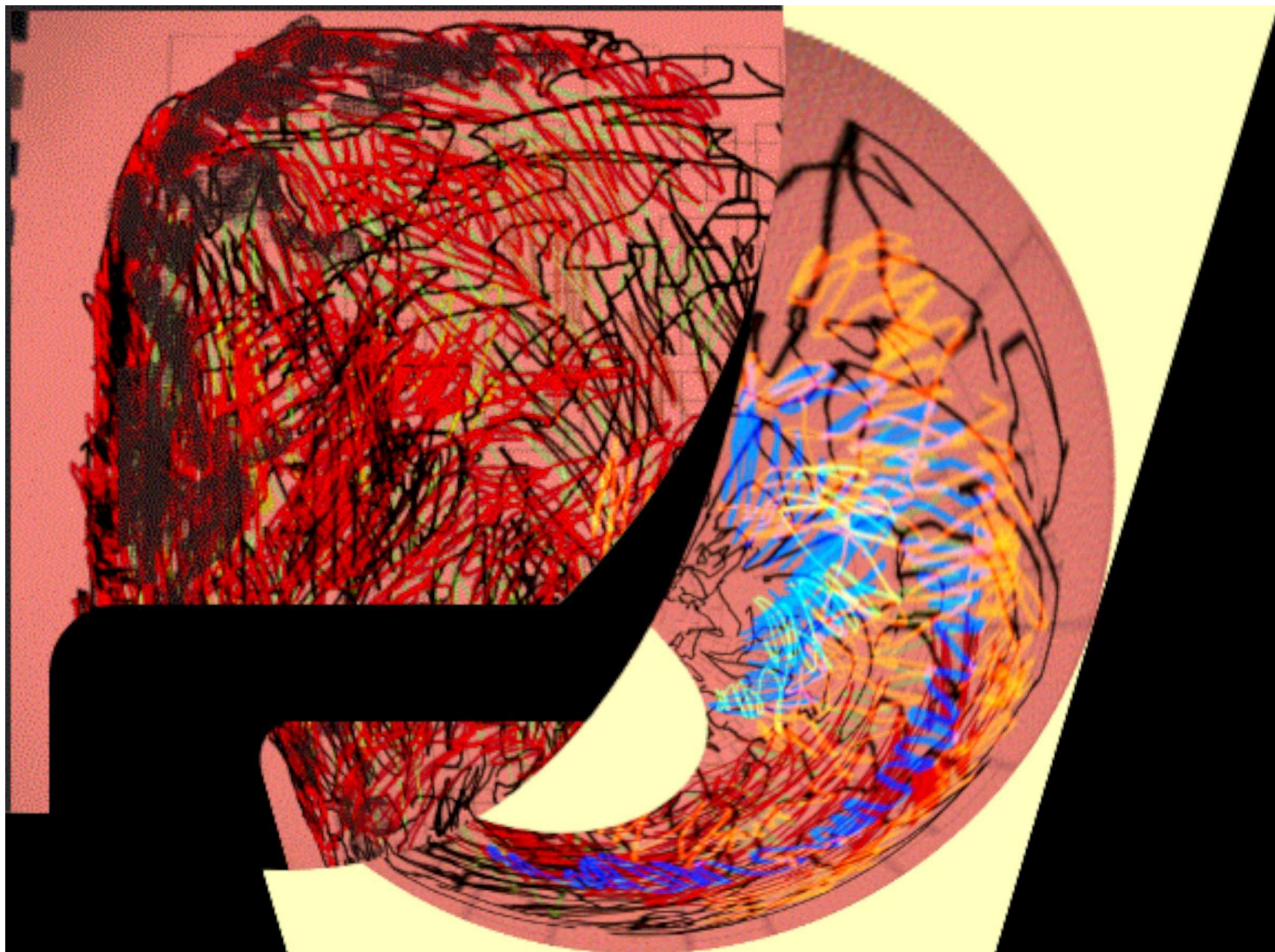


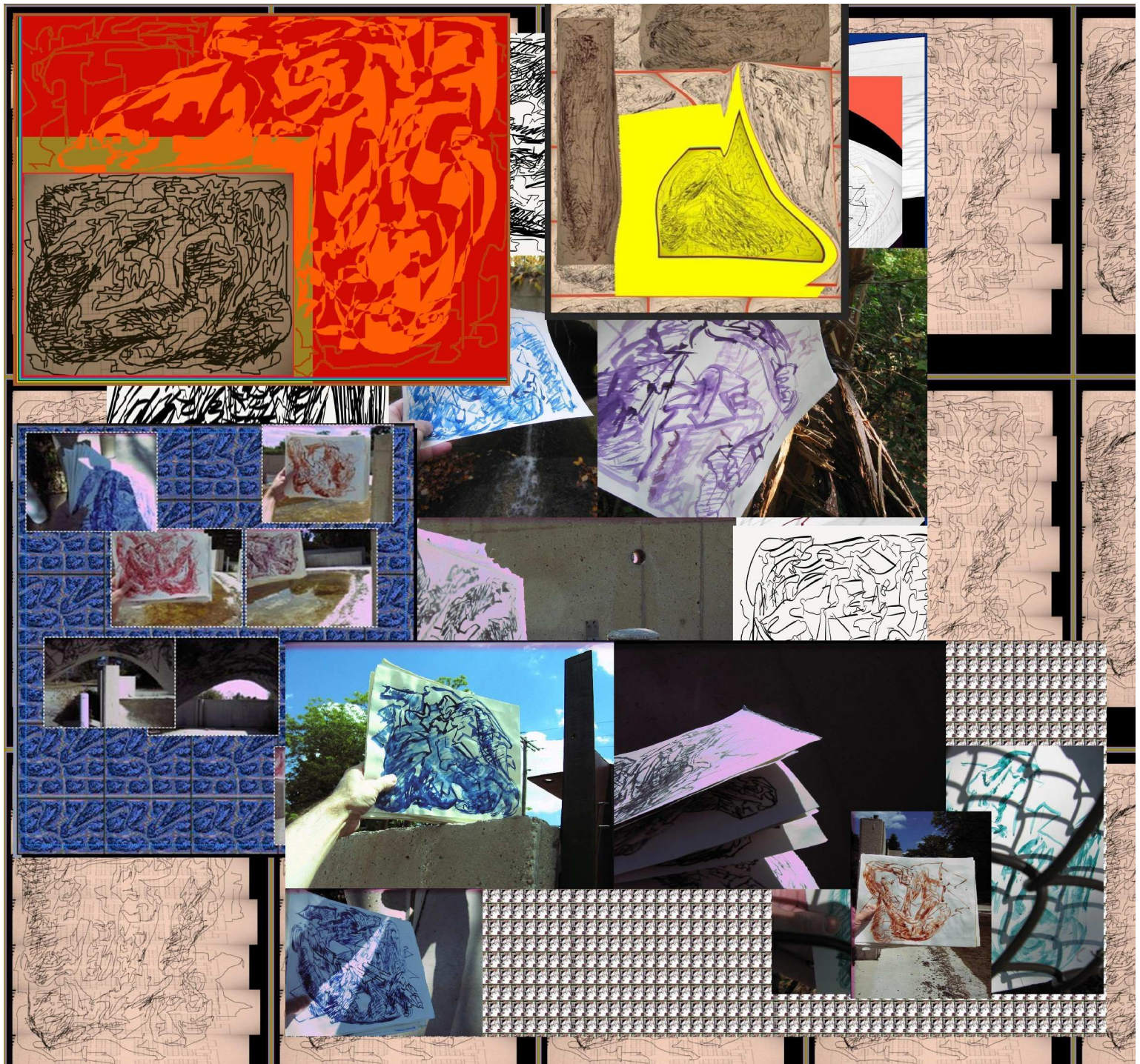


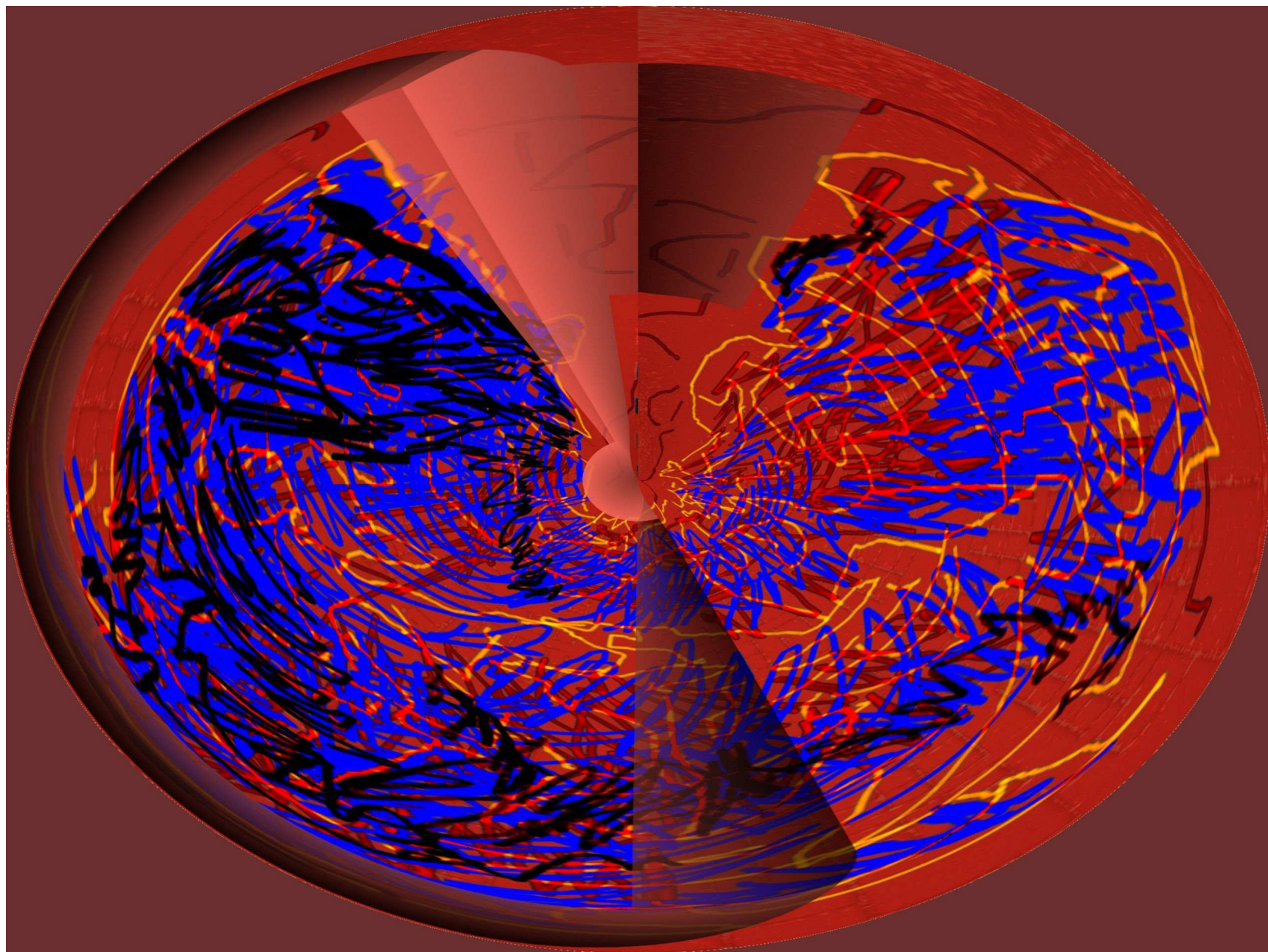








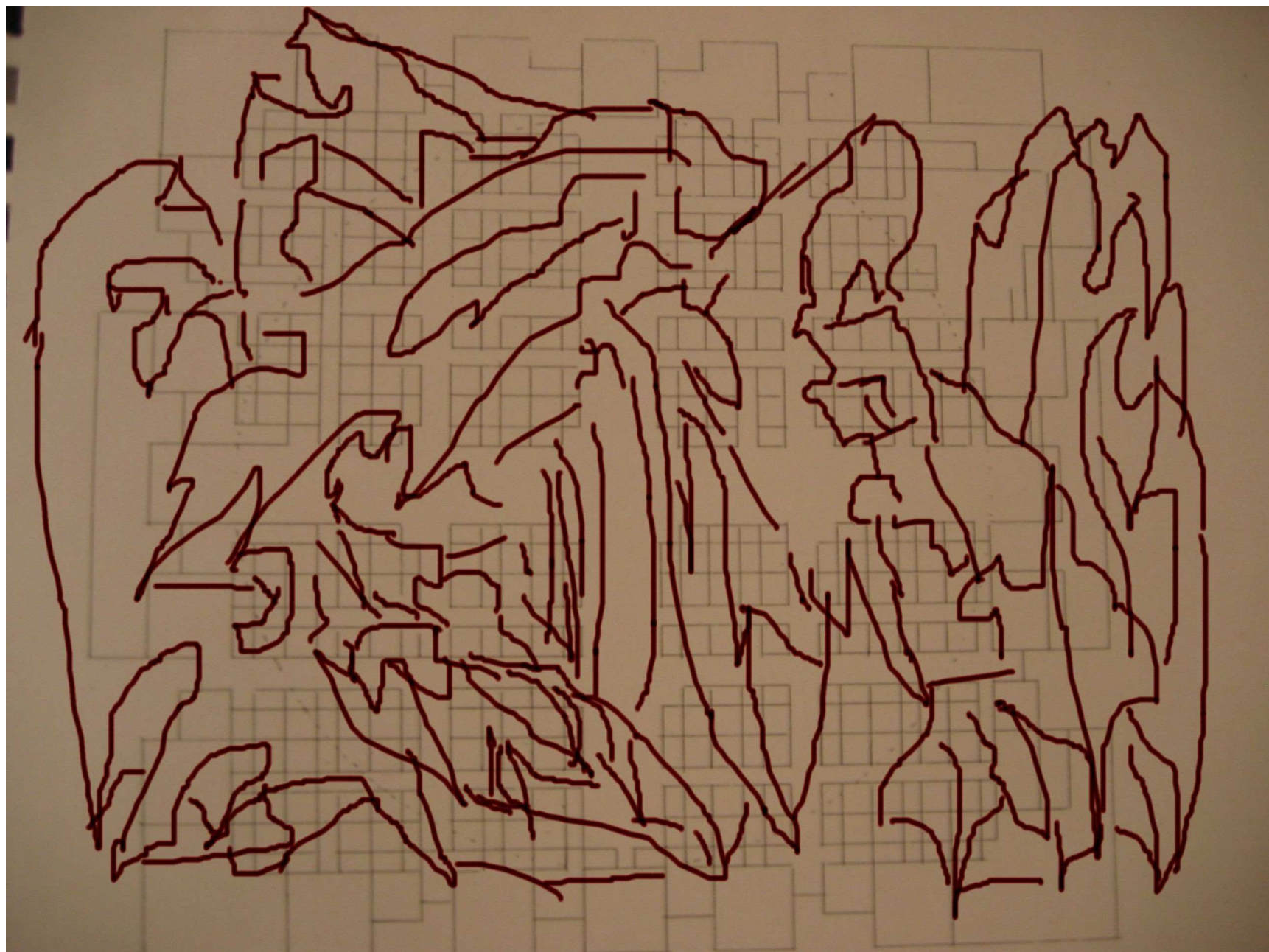


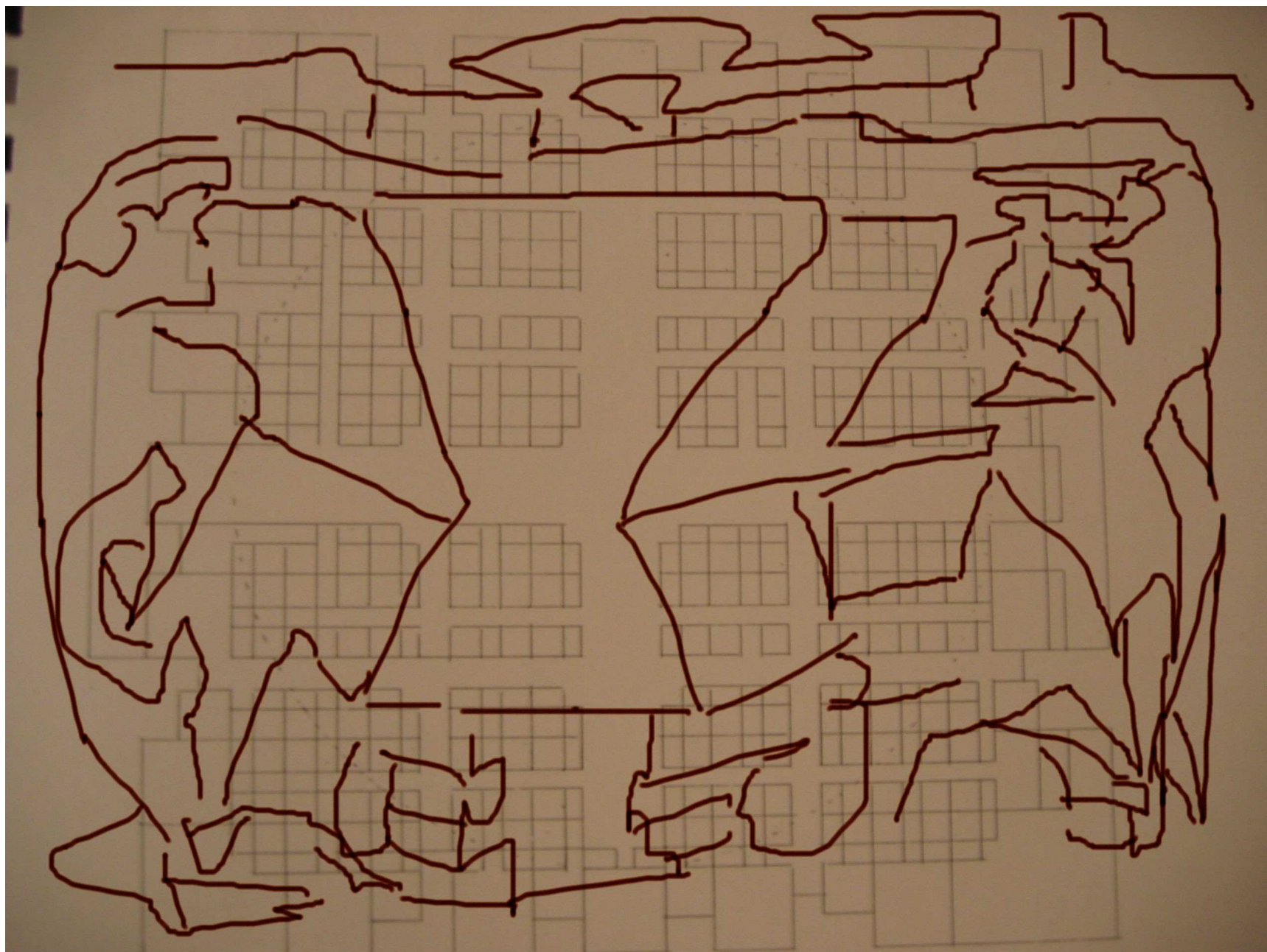








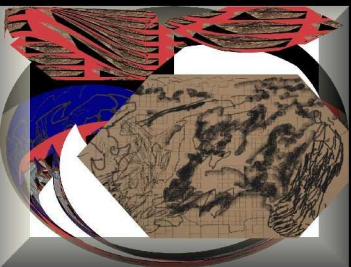
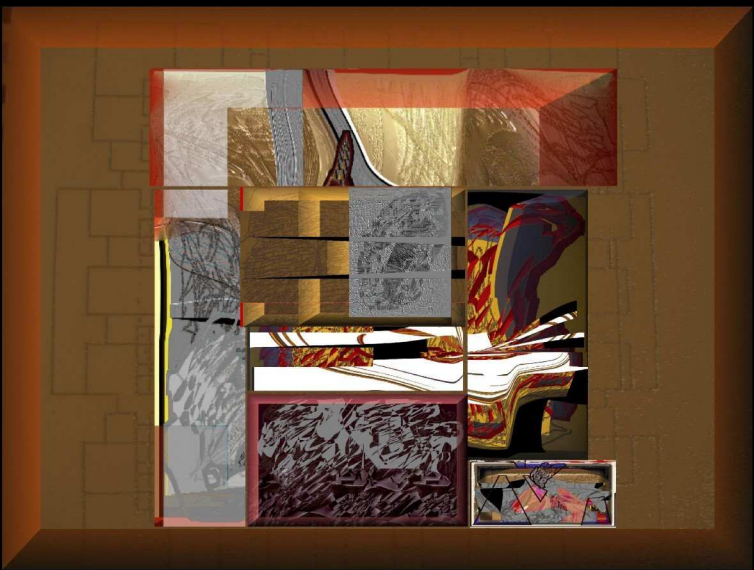
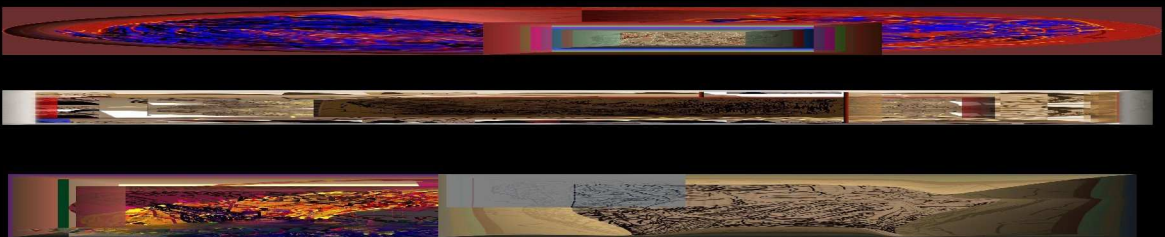
















ED ACMENT

Deconstructing Topology

Another way to approach the realm of rhetoric is and has been through consideration of Eastern de-nominalizations. In the West Duchamp's shaving of The Mona Lisa's moustache is a take on the rhetorical term "barbarism", in the guise of a barber. Rodin initiated a transference from an originary interest in the sculptor's cast as representing the partiality of perception, that the drawing hand configures the rest of the body initiates a sense of extension of space pertaining to the synecdoche.

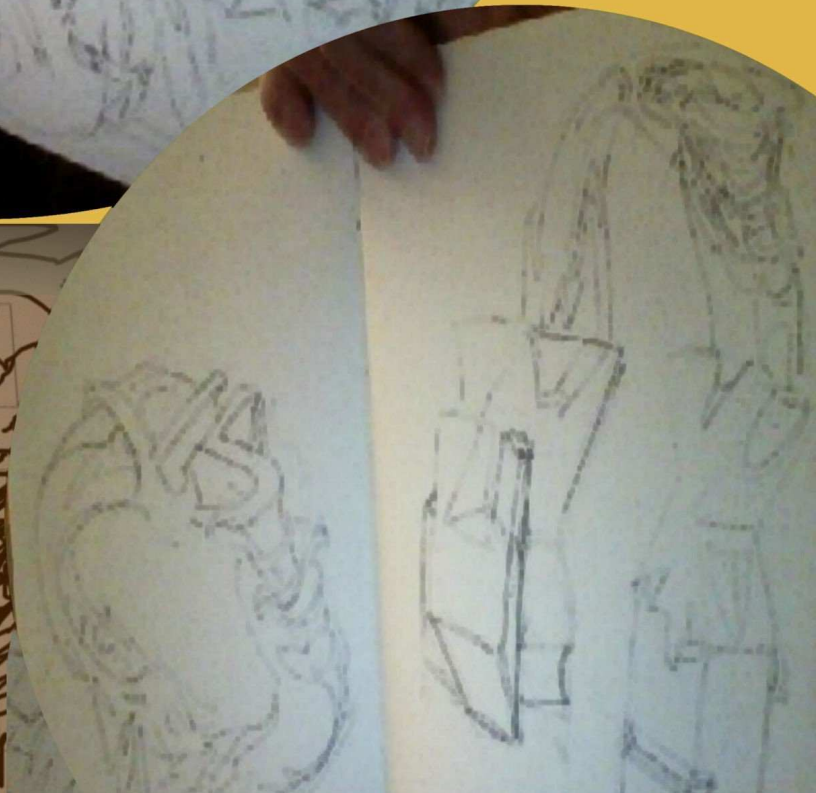
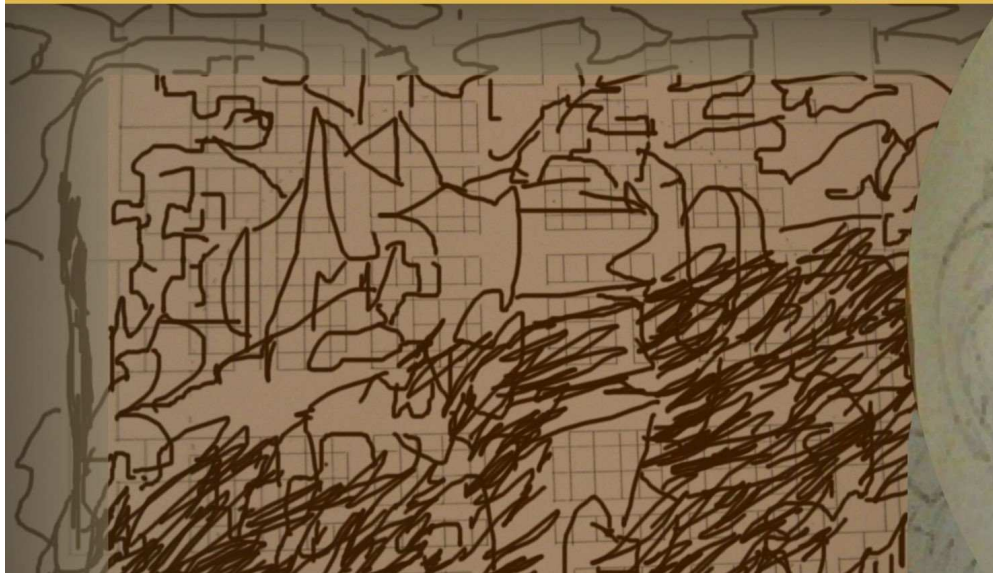
In his drawings in which the phallic gaze remained fixed to object- the Cambodian dancer, the drawing hand encountered the system of mudra signs within the dance: the configuration of the hand now disposed to the entire dance. In their seated mode the mudra signs locate the cross reference of hands and feet- our walking instinct towards an integration at the pelvic basin that meets the nerve splay at lower back.

The de-nomination of the nominal, as when the Greeks recognizing the nominal argument- that things can't be put into words- i.e. human speech must be an entirely human construct even towards a nomination of deity within that politics or ethos.

I have a book on mudra acquired from a rare book store in Madison where Nauman studied topology and because the drawings are directly similar to his originary set of etchings proposing a mudra topology of his own variation I believe it was once his. Nauman continues, in this way and in linking Rodin's theme of casts towards a verbal cast per the list of Sera- a poet become sculptor who related towards a scesis onatum or list of sculptural terms for example I imagine "serrate" was one of his first...

For my part I use Asian carpentry forms as symbolizing the link of the mudra, the hand as a topology towards opening and closing, forming, indicating, creating, finding....

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HXH

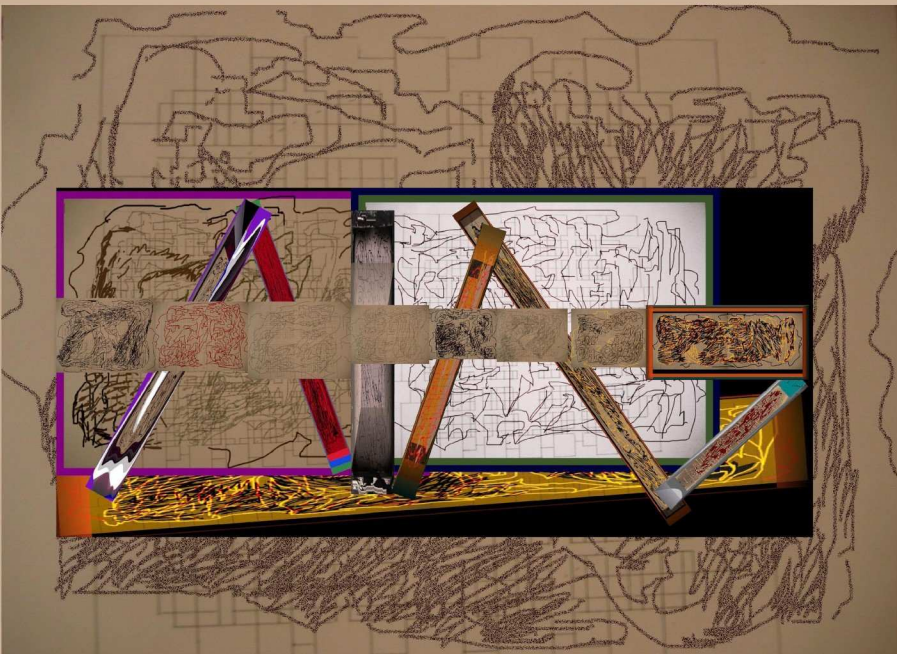
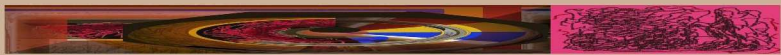
All to the humans... the etymology given towards latin in defining “human” does not really do it for me... I disagree... these standard definitions propose ad nauseam that hum as a prefix comes from homus and from the prefix is intuited from homunculus for example the term for “of the earth and from hebrew “adam” has same meaning.

But going to the Greek I get a different view : the prefix of humor, hubris, husband, human belong to the appropriation from the Assyrians of the letter “h” to represent a Greek pronunciation process of rough as opposed to smooth “breathings” this letter is called “hey”---> (h) which you will notice is the mirror image of the letter “MU or m---SYMBOL 224 \f “Wingdings” \s 11(m)... in Greek the word hxx or hu means the roar of the crowd, sonorousness, and humera means “sound” and becomes also the word for dawn which corresponds to their sense of a dawning or osmotic consciousness. I believe over time this became bonded to “manthano or learn by inquiry later linked to French Main” or “hand” and essentially the word human means from hand to mouth....

Putting the trope back in Anthropos: how did “Andros” get to Anthropos ask the etymologists... I can answer that: the Greeks did not like back to back consonants so their system chance hard to soft in combinations and the term that is being preserved here is “trope”. The idea was to state Andros and trope as relating human to “kind” and the term trope meaning turn originally referred to the sequence of equinox and solstice summer and winter. That each had their own perhaps was the origin of chiasmus or cross reference, i.e. verbal cross multiplying stabling “unity” in reciprocal terms. Trope then stands for the idea we might call “kind” or in pidgin English “dese kine stoffs”.

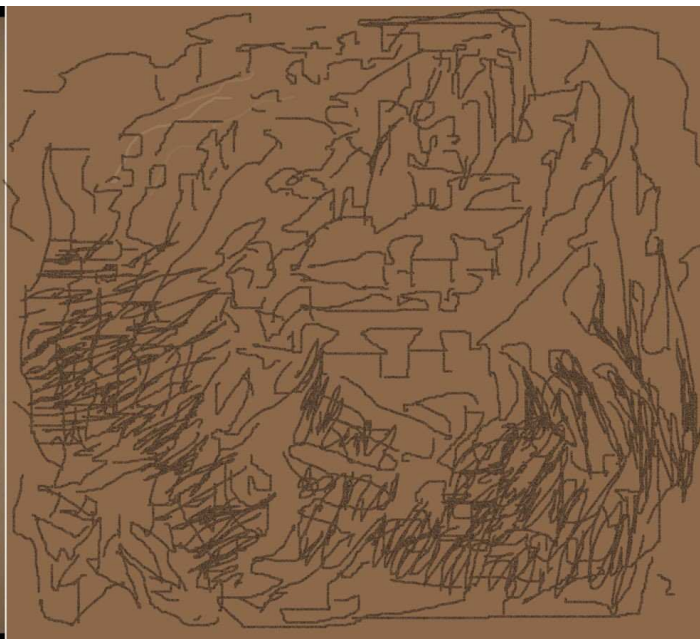
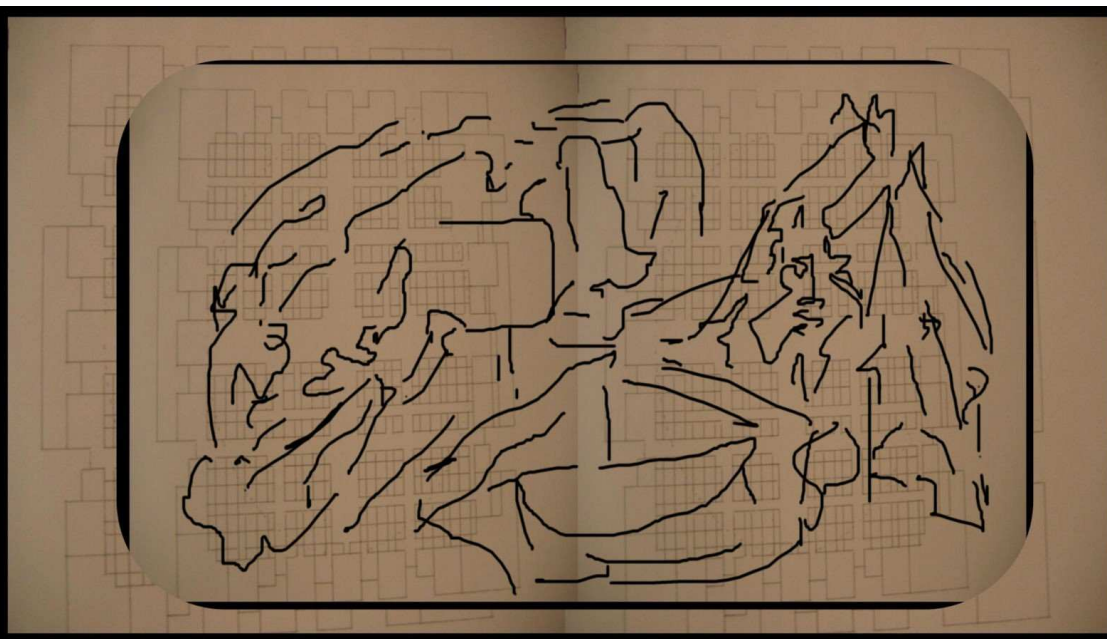
I previously suggested “human” derives from “hu” in Greek HXH (a chiasmus) which reflects on the enantiomorphic form of eta and mu as letters (“H” adopted from Assyrian as a phoneme for rough breathing of eta) . I would add that in so far as hu means both dawn and report the stress is on report of dawn or ‘dawning” and the word “humera” or moist then has this connotation which Heraclitus meditates on saying “ it is death for souls to become moist: the wise is a dry beam of light...” Thus dry humor don’t you know....

HXH/η/μ/{M}= HXH=hu
>humera, osmotic
Subject: hour
s form-



Objet a Embodiment: trace factors of experience objectified :de-cision: = mended to a moment (which) indecision remains to amend... but here as stated- configured to an objet a-> flux of the organic stabilized to a perception in time. Our vision selects vectors through the visual panorama as we condense or expand it- a habitual focus, what we see when we open the door out of habit is the objet, while suddenly realizing we never noticed the actual pattern on a Dixie cup is transference- the moment given over to the subconscious to select vectors and combine their dimensional qualities thus discover even what it repressed (to conserve psychic energy by avoiding a pattern of involvement).

HXH/ $\eta/\mu\{M\}=HXH=hu$
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In the Mediterranean Journal of Philosophy I found articles introducing the contemporary ideas of “The Semiotic Niche” and “Semiotic Blending” - i.e. the relation of creatures to their environment, these rhyme with the ideas of Eugeni that the neurological model is our current mode of Media semiotics. I am interested in taking a closer look at the relation between semiotics and phenomenology along the axes of PreSocratic discourse and its consequent shaping of what we call “Rhetoric”.

According to the latter we read topologies, and this is leverage into relating the pre-philosophic to Wittgensteins post philosophic, implicating as it were a processional, an axis. Psychological dimensions of such an axis can be intuited for example in the following: a show in the Guggenheim of Brancusi's photographs, in which the various rooms relate him to a personal dimension of photography as a discourse around his sculpture which introduces his alternative media as something almost displacing the sculpture, or: Picasso's observation that the MOMA seemed to be constructed around Monte's huge Lilly Pad Gallery in such a way that the other galleries seem a kind of apologia for that room, or Nauman's showing of work in Venice using the city as a kind of rhizome for his own use of the idea of synecdoche as extension in space, or Smithson's observation that galleries use an ancient almost Sumerian ground plan (i.e. processional) in order to relate Contemporary art to the idea of its presentation in time. Vidler, in his book Histories of the Immediate Present give a kind of processional or paradigmatic to specific critics model of contemporary embedding into its own circumstantiality.

I introduce the idea of a bending axis in my own work by borrowing an also ancient plan: namely the Japanese Pit House in which members leaned out of a pit fashion such a foundation as leverage for walls which in their sloping are simultaneously roof as a simulacrae and antinomy, I borrow and improvise the timber framing joinery and relocate these to abstract arches that “fit” into a scroll space namely the cyber loop and using as a topothesia or kind of reference the idea of building for the Holemaumau Crater in Hawaii, and creating as well a series of sunken garden and tientai forms which mirror. The Crater on the Big Island has a kind of mirror as well in an artificial lake built by Kaiser on Oahu in which he created a huge basing and made a ten or twenty mile man made lake which meets the ocean and in which islands are constructed that site contemporary architecture.

The cyber loop idea meets its Alice in Wonderland coefficient: in that book the rabbit hole was a representation of the idea of a Torus, the rabbit was late for a date because he was a “bull” rabbit- a torus is antecedent of “bulletin” and also means self mapping. It contrasts with the shuffling of a deck of cards but also rhymes” the shuffling laps edges, for example drawings of different sizes rolled up will

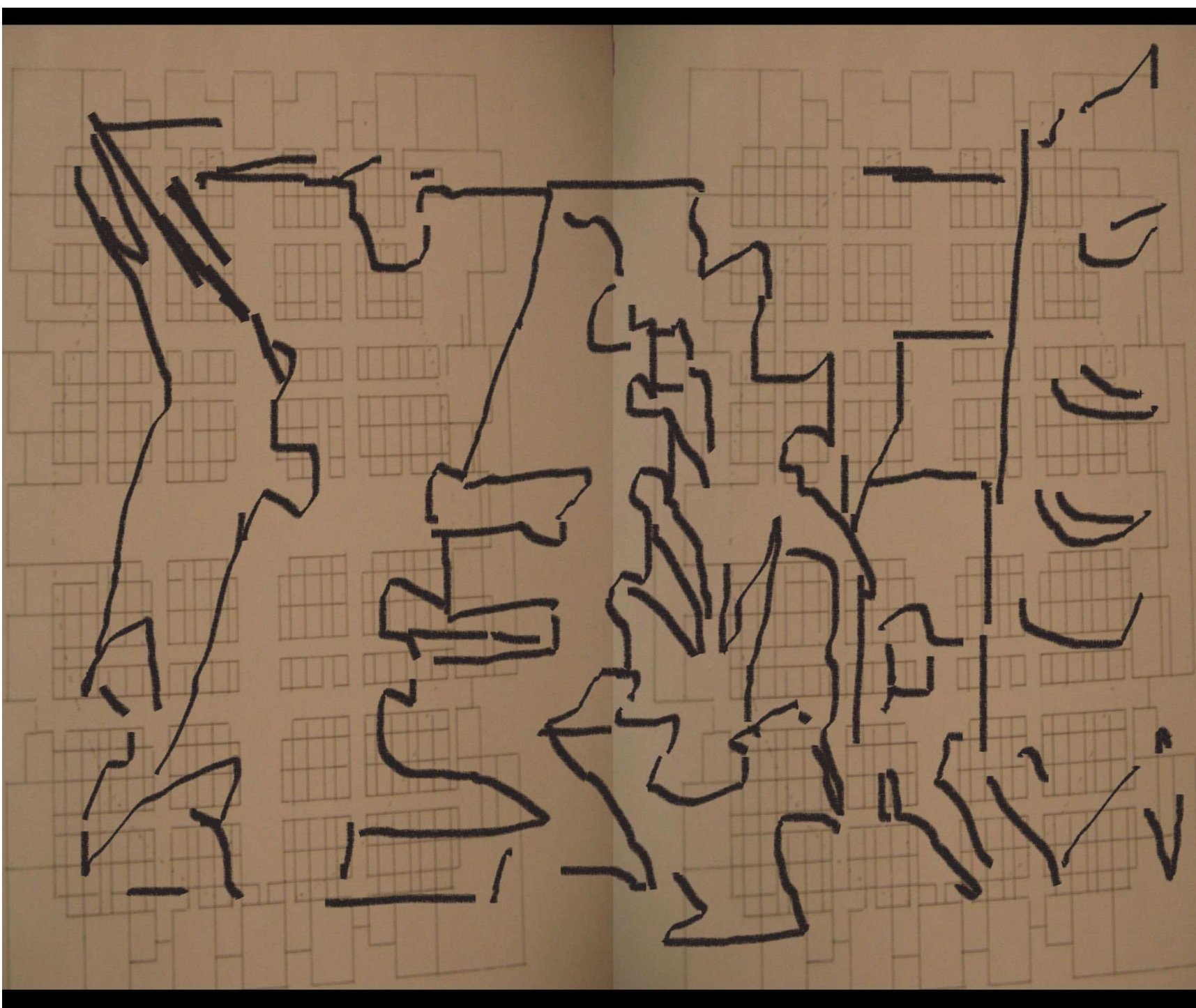
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spontaneously shuffle as a kind of self mapping. An early book on computer art and thinking Geodel Escher Bach used the Alice in Wonderland “strange loops” extensively as reference... and it is worth noting for example that the books use of “the applied square shows in the section of Alice on adjacent chess boards, one large, one small as representing or configuring that diagram of how a square applied to a rectangle will have a kitty corner mirror on different scale, and the left over space will be equal to each other on opposite axes. Lucien Freud always composed on this model, it seems to have represented for him a kind of “psychological” application...

I will contrast ideas on narrative levels of abstraction between Mieka Bal of “Quoting Caravaggio and Tod Cronan of “Against Affective Abstraction”.. the first relates towards intertextualization of rhetoric, and the latter models a view of semiotics as being linked to indices. Along the way I will look into the development of “morphological arrows”, or the reading of information and develop the cyber media connection to a motion sensor on a philosophic level.

Morphological arrows within my work are the “overwriting series” of ethos pathos dialectic matrix visualizations-text mapping ; and also the “underwriting series of fragments aporia aphorisms...

HXH/ $\eta/\mu/\{M\}=HXH=hu$
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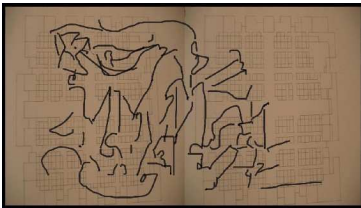
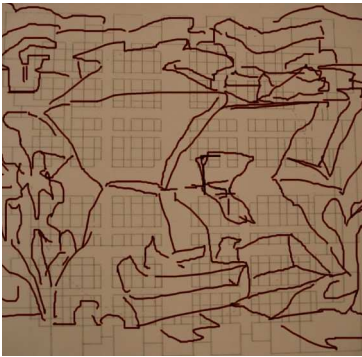
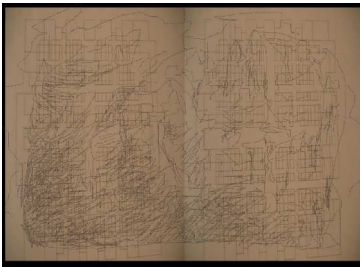
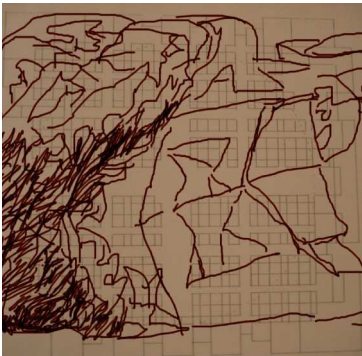
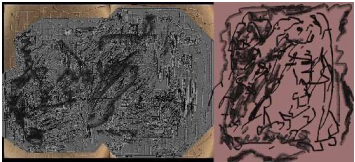
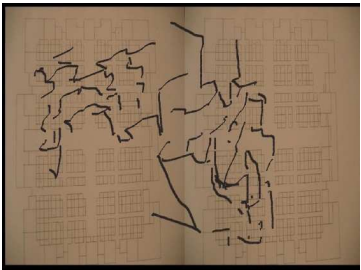
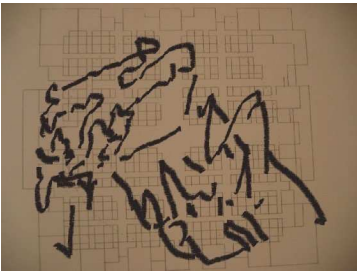
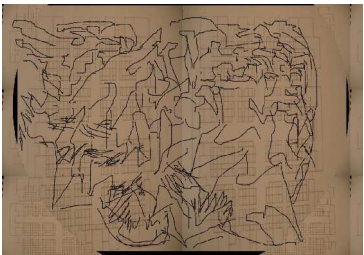


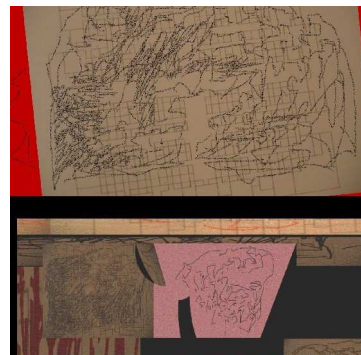
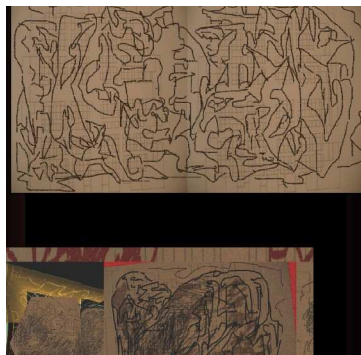
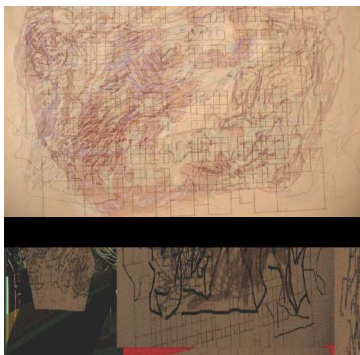
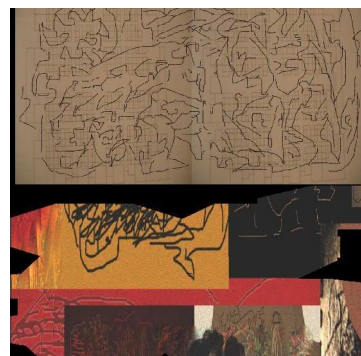
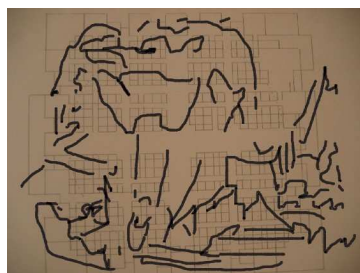
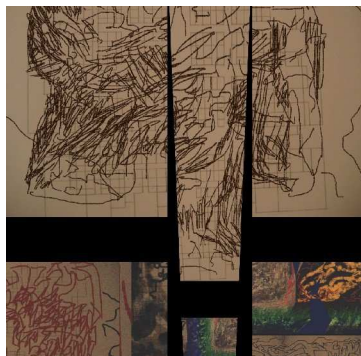
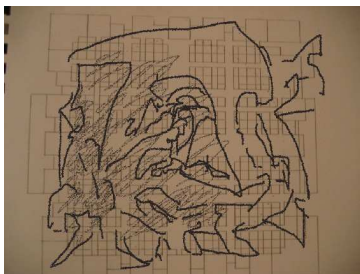
Open letter to Gao Xingjian

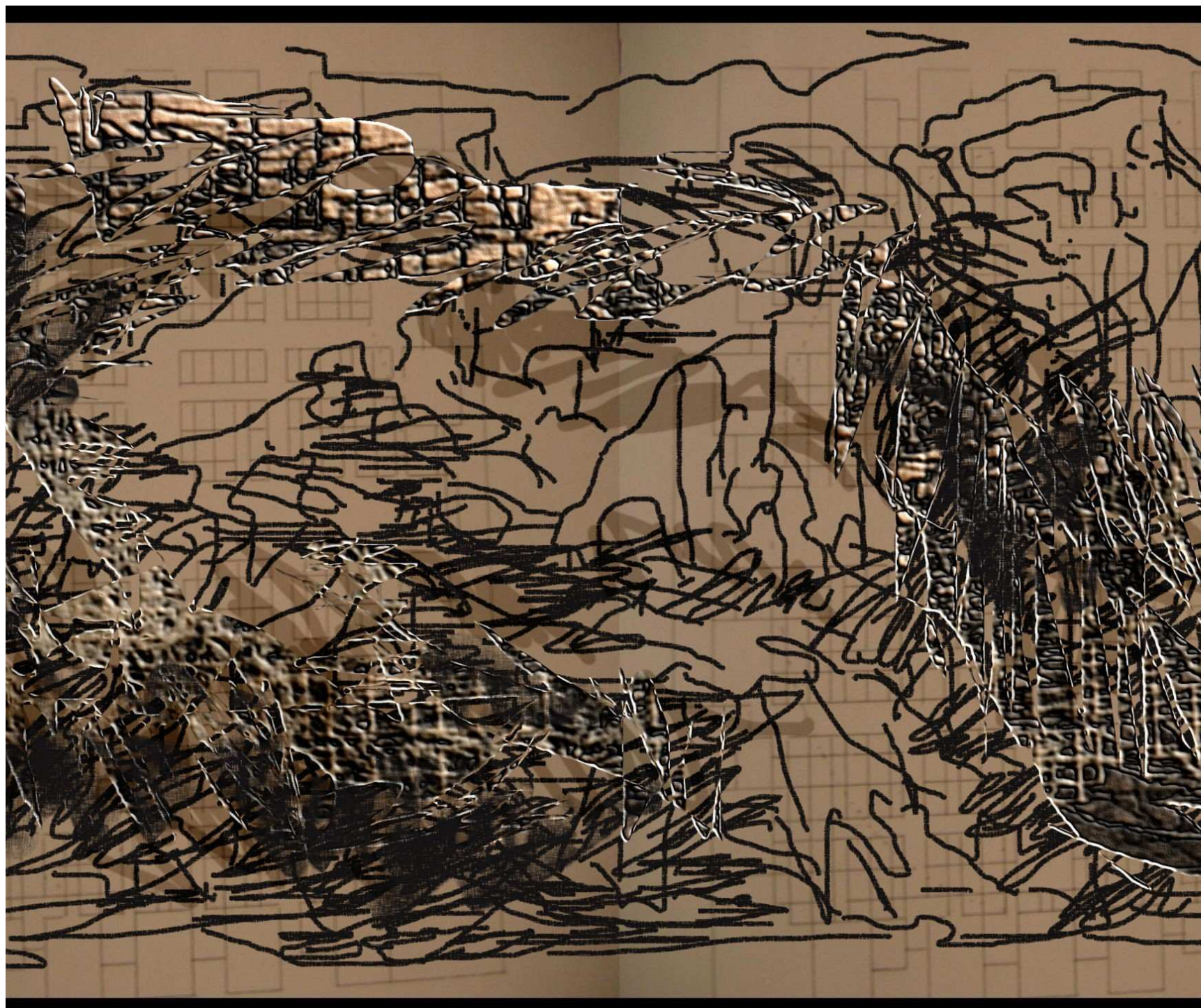
IN Rhetoric topology as a sense of common denominator maps chance, and art embodies the configuration...In the Eastern mode of The Story of The Stone Cao Xuequin takes narratology stance as story within story fiction within nonfiction and its mirror... his doppelganger: Gao Xingjian of Soul Mountain sees stories as ghost money of the laws of chance which reveal a deconstructed Book of Changes in which a rationality behind chance yields to Guanyin Buddhism, chance explanation as the necessary fruit of chance event as Samadhis for the Pureland sect makes of the moment a revelatory cognition, the mantra in its rhythm states a moment aside.

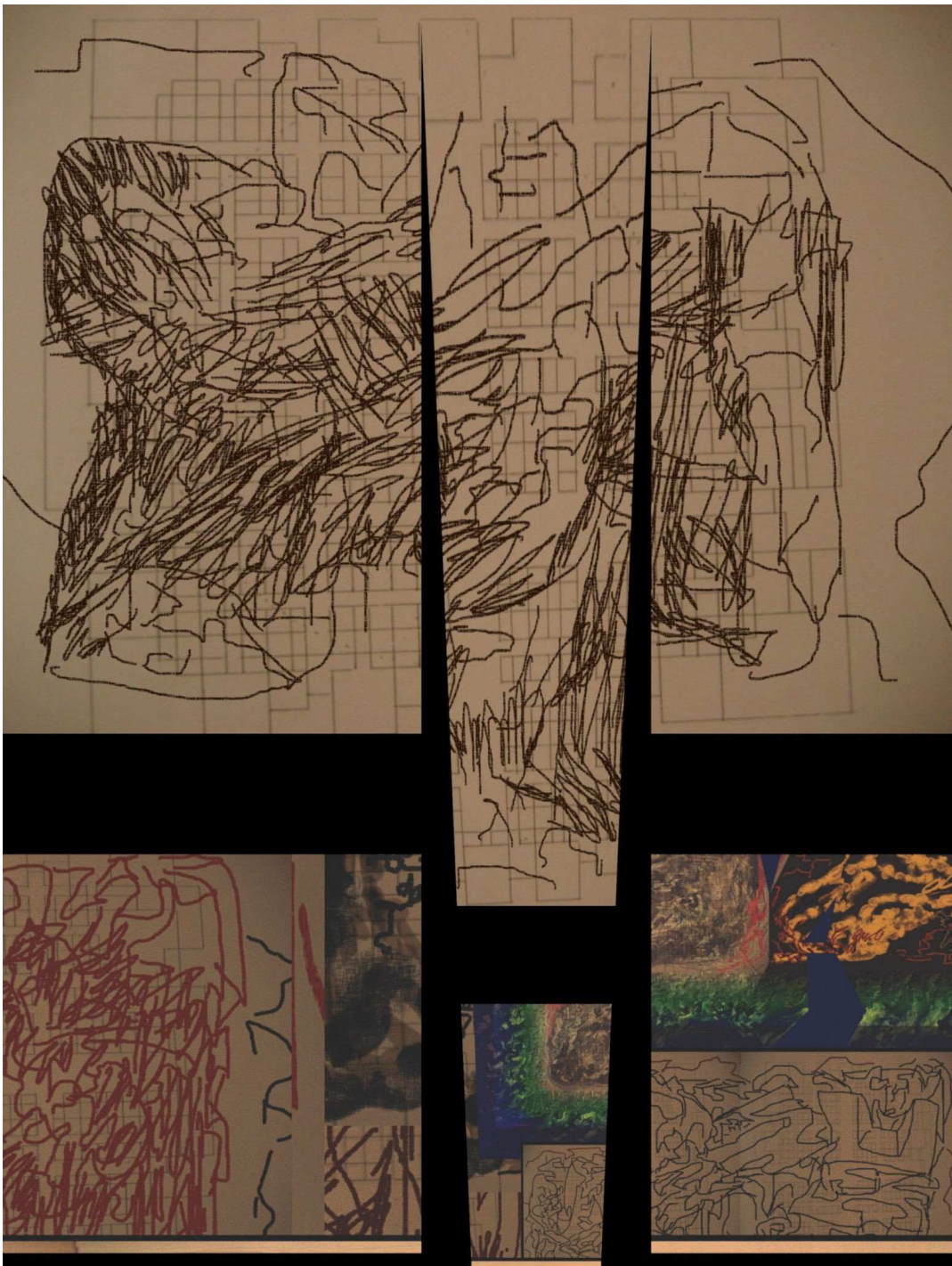
My drawings are like tientai Stupas of circular flux, truly the Sphere and the Labyrinth as Sphinx. Brackets of excavation and quarry to coin a fragment

HXH/ $\eta/\mu/\{M\}=HXH=hu$
>humera, osmotic
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s form









These drawings are sections through a labyrinth structure
_> labyrinth an archive form of the successive states of the project in which the cyber loop become a kind of accelerator: the idea of a tableau as spatial layering assumes a new morphology or resonance of form to its enfolding and colloidal states of immersive construct.



